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THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES, PARIS, January 19, 1897. DELSARTE-GIRAUDET.

Art and Nature with all their rich abundance preserve always an imposing uniformity.—HERDER.

What words can paint as can an accent, or gesture, or regard? Words say less than an inflexion, inflexion less than expression of the face, and it is precisely the inexpressible that a sublime actor can make us know.—DE STAEL.

For God's sake do not tell me I have played well this or that part of the play, that I have read well such and such lines! It is imbecile! Have I played the rôle I ask? Have I made a personage? Have I sent you away with an idea, an ideal different from that with which you came?—SCHROEDER.

How much art it requires to represent nature! How much time, attention, work and how many rules are required to make us dance with the same grace and liberty as we walk, to sing as we speak, to express in speech as we think!—LA BRUYERE.

WHAT a pity it is that genius is so comprehensive, that common attention must pick here a bit and there a bit, as it happens to appear, and in so doing lose the contour of the great horizon traced. The name Delsarte conveys to the ordinary ear no faintest idea of the breadth and profundity of the lines traced by this comparatively unknown and sadly misunderstood genius. Were his suggestions appreciated at their true worth there is not a studio in the two continents that would be without them. Painter, pianist, sculptor and vocalist, one just as much as another, would be profiting by and working after them. For he taught the essence of all arts and their application to nature.

He had many pupils—disciples rather—being more an apostle than a professor, and preaching the art of art for over for forty years in Paris; yet little of this has been given to the world, partly because those who understood were unable to express, those who could express were unable to understand, and he himself, overcome by creation, thought nothing about reproduction. Unfortunately no written work direct from his hands has been left by the master.

M. Giroudet, for five years his pupil, was one of his most devout and ardent followers. No note, no chart, no design, no doctrine fell to him from the lips of the teacher that was not treasured, laid away and kept, simply for love of it, and for gratitude for what he himself had received from it. Of the copious manuscripts on singing and the art of expressing, on the relations of this expression to the mind which makes it a medium on breathing, moving, thinking even the part which to M. Giroudet seemed at the same time the most comprehensive of his intention, the most original, practical and at the same time beneficial to artist musicians, was that which related to the beaux arts in general, and the definitions, rules and laws directly applicable to them. These with religious care, and the same zeal and enthusiasm with which he received them, he has united in a superb volume, entitled *Mimique Physiologie et Gestes*.

It is an exceedingly difficult thing to represent in a letter the faintest idea of this work of M. Giroudet; yet so much of a bible to art is Delsarte thought, and so badly in need of a bible do the vocal students of the day stand, that even that faint effort may cause some thoughtful ones to at least inquire of the religion itself.

Art is the materialization of the ideal and the idealization of the material. The aesthetic is the expression of substance by attributes. It is the manifestation of the idea by the form, the invisible by the visible. The body is the instrument, the being the instrumentalist.

Art consists in the choice of means to manifest correctly

by the organism the emanations of life, of spirit, of soul. Life is the action of the sensitive forces of the being. Spirit is the action of the reflective forces of the being. The soul is the action of the true attributes of the being. These are a few definitions which indicate the pose of this section of Delsarte's meaning, as found in this work.

The first portion of the volume is devoted to a technical arrangement of terms representing the theory of relation between body and soul. It is little short of a system of geometric shorthand leading to a comprehension of thought by terms.

Arriving at details it is to be remarked that not three steps are taken before use is made of the word *rhythm*, the precious rhythm which is the pulsation of motion, the frame of action, the symmetry of variety—the grand Eurythmie of life.

Gesture, says Delsarte, is the direct agent of the heart, it is the manifestation of the sentiment, it is the revelator of thought, the commentary of word. It is the elliptic expression of language. In a word, it is the spirit of which the word is only the letter.

Gesture is always parallel to the impression received, therefore it must precede word, which is but a result or determined expression. The study of gesture is divided into three parts—that based upon the equilibrium of agents between themselves; the examination of the three types, constitutional, accidental and habitual; and the multiple action of the agents of expression.

The one of these which is chosen for dilation upon, as being most practically beneficial to students is the second, the study of types constitutional, accidental and habitual.

The treatment of this division is so highly ingenious and interesting that the perusal of the book is absolutely necessary. To one who has comprehended gesture as a species of decoration, and learned it by imitation, the pages are an absolute revelation. Gesture becomes vitalized, possible, sentient, the thing signified comes forward and the sign recedes. Acting becomes possible. The common acceptance of cause is made effect, and effect cause. The invisible becomes visible, subject is expressed by matter, the soul permeates the body, an actor is born.

So spiritual and pervasive is the subject that it seems childish to follow here with a few of the signs of things signified, which is just what is always being done and which has worked so much disaster by being misplaced and made prominent instead of subject and secondary. A study of the work in its entirety is the only way to approach it. There the balance is preserved while making a detailed and analytical treatise of the usage of the different portions of the body as mediums of expression. For instance, are discussed the eye, the lower lid, the eyebrow, the expression of the eye, the mouth, the lips and corners of the lips, the nose, head, neck, shoulders, trunk, arms in portions, and, with an analytic resumé, hands, fingers, limbs, sitting, standing, kneeling; feet, crossed arms, joined hands, crossed hands, &c.

After which comes a treatment of opposition parallelism in movement, exercises for the different types of opposition, relation of movements between arms and limbs, examples of good and bad movements; then rhythm, inflexion, commencement and end of gesture, priority or anteriority of certain movements, uniting of attitudes, &c. The treatise is followed by some telling words of wisdom by the author on the application of these theories to daily life and the dangers and advantages. From his position, for years as professor of operatic action at the conservatory, whence the pupils pass to the Paris Grand Opéra, his field of observation is large; his knowledge practical. Added to that the experience of classes in his own studios, the method of the master could not be in better hands. It is sincerely to be hoped that progressive American teachers will utilize this mine of art principle, so generously and so practically offered for their guidance.

Delsarte, among other studies of this nature, made original and profound analyses of the theories and practice of singing. He was the first to make special studies, in relation to art, of the action of the larynx and mouth and the physiology of respiration. The idea of three parts in breathing, or inhalation, holding and exhalation, was first promulgated by him. It will never be known how much his then strange theories have since been verified by established authority, and have passed into the science of art in all its departments.

A detailed sketch of the life and work of Delsarte appeared in THE MUSICAL COURIER of August 7, 1895.

FROM YOUNG FRENCH MUSICIANS NOT OLD CRITICS.

"Yes, I heard Don Juan both at the Opéra and Opéra Comique. The orchestra at the Opéra stood out well in consequence of a general doubling of the quartet. At the Opéra Comique it is flat and tame. As a dramatic artist at the Opéra, Caron is superior and her *Donna Anna* is sufficient of itself to give a cachet to the interpretation, but, alas the tremolo on her voice spoils the conception. Renaud plays *Don Juan* at the Opéra like a peasant; Maurel plays his like a *Mephistophiles* at the Opéra Comique. (*Don Juan* was neither one nor the other, he was a Spanish cavalier.) Renaud sings delightfully and plays heavily.

Mlle. Berthet's conception of *Zerlina* is good. It is a rôle, however, which should never have been given to Delna, because, being a contralto, not a mezzo soprano, eyes and ears are at variance to one reading the score. The greatest fault of Delmas at the Opéra as *Leporello* is that he is too heavy. He plays and sings well. Tugère, at the Opéra Comique, is grotesque. He plays the part as if he were the Squire of Don Quixote.

"At the Opéra Comique the statue of the Commandeur is on a horse; at the Opéra on a pedestal. Here the orchestra gives the impression of being asleep on their chairs. It is not worth while even to mention the *Donna Anna* at the Opéra Comique.

"Well, I went only to the Opéra Comique, and I wish I had not done that. To begin with, the Durdilly translation is horrible, changing situations, dislocating phrases and in many cases making nonsense. The orchestra, although composed of superb artists, seemed dying of fatigue. No doubt they were, poor fellows, with their lessons, their rehearsals and their dreadful omnibus rides to and fro. They could not even exert themselves sufficiently to cover the tinpan tinkling of a clavecin, which sounded like a 100 franc piano that had not been tuned since the Revolution. The instruments of the orchestra, being of superior quality, made this peevish jar all the worse.

"In general all the singers made themselves too conspicuous. In playing Mozart an actor should efface himself that the master be heard. There was too much personality in it all. Even Maurel, who is not only an artist but a great artist, laid too much stress on effects made specially for the audience, and did not carry off the elegant independence that befits *Don Juan*. Fugère is a good comedian—droll, too droll in fact, as *Leporello*, who was a poltroon and a coward. *Ottavio* (Clément) sang very well—I mean with beautiful voice, but always the same type of voice; whether to express charm, contempt, anger, hate, horror or love, it is always the same character of voice. Prière cher tenor—quelques changements de Clé—ment!

"The rôle of Commandeur was played by a young graduate of the Conservatoire, M. Gresse fils. Delna as the peasant ought to learn how to be simple, delicate and coquette as one; not heavy and common. The other feminine parts were sung as many people sing nowadays; not what I call singing at all. They did not seem to have any well defined conception of their rôles. I could not help being disturbed by the fact that the horse of the Commandeur's statue was a donkey with horse's ears; also, in one act the Commandeur passed out through the office through which domestics were entering, and there were many other crooked details. No, if I wanted to keep my illusion of the play according to music I should never have gone to the Opéra Comique to see *Don Juan*. Musically it is to me a chef d'œuvre of chefs d'œuvre!"

One of M. Guilment's most finished piano pupils gave a charming matinée this week and, as is usual on such occasions, it was a great success. The program was so unusually interesting that the numbers are worth knowing. The young lady herself played Passacaille, Händel; Gigue and Gavotte, Bach; Rigandon and Tambourin, Rameau; Passe-pied, Dèlibes; Mazurka, Borodine; Mazurka and Polonaise, Chopin; valse in A flat, Rubinstein; Habanera, Chabrier; Tarentella Napoletana, Liszt-Rossini. There were also a sarabande and bourree, Bach; Poemes d'Amour, for four hands, Brahms; a chorus for female voices by Bergon; Danses Hongroises, Brahms-Joachim, and some songs. Mlle. Duroziez is an extremely brilliant performer and is considered one of the best, if not the best, amateur pianist in Paris.

At a matinée given at the Rudy Institute this week M. Guilment played four of his compositions: Symphony, Adagio, Dance des Songes, a march and transcriptions for harmonium and piano taken from Ariane, a symphony cantata. M. Paul Seguy at the same concert sang *Trois Soldats*, by Faure, and *Enfant si j'étais Roi*, by Falkenberg.

This institute, by the way, is very interesting and merits attention later on. Several numbers were very well given by pupils of M. Falkenberg.

The Opéra this week takes possession of its new "decors" quarters near the fortifications. It is said that the decors of twenty-seven acts, remade since the fire, in *Romeo*, *Favorite*, *Hamlet*, *Coppelia*, *Aida*, *Korrigane* and *Don Juan*, cost the directors some one and half million francs, and these, by an arrangement made with the state at the time of that fire, revert to the state.

At the second Opera concert, *Sélem*, an early poem symphonique, by Reyer, will be given. It was last heard forty years ago. The words are by Théophile Gautier. The composer has left Paris for a visit to a fishing village. Saint-Saëns is unusually gay this year. Wherever he goes through the country he finds his works being put on, rehearsed, played or sung, and he enters into the fun in real earnest, directing here, instructing there, playing, telling stories. He has even been known to sing a part through at rehearsal. He is on his way to the Canaries.

The first concert of the Mozart-Gluck Society will give next Sunday the third act of *Armide*, with solos and chorus. Another Sunday concert! A pupil of Rubinstein, Mlle. Alexandre de Markoff, will play the Beethoven C minor

concerto at the Lamoureux concert, Sunday. A concert devoted to the works of Rameau, directed by a granddaughter of the composer, will take place to-morrow evening at the Institute Rudy, 4 rue Caumartin. Next day the works of Weckerlin will be given at the Théâtre Mondaine. An opéra comique, in one act, will be among the numbers. M. Weckerlin is the honored librarian of the Conservatoire Library.

"The pedal was never known to sing. Dust out the corners of your musical work. Study as long as your spirit works. The instant your spirit ceases to move, stop. Avoid elegance in playing Bach. You are too elegant for Bach." Remarks made to his piano class by M. Delaborde at the last lesson. Sight reading of manuscript is a feature of the advanced piano class work in the Conservatoire, in view of the terrible "déchiffage" test on competition day. In M. Delaborde's class a manuscript piece is read once in two weeks, and a bouquet of violets is given to the successful pupil.

Out of a given 200 frs. a month paid to an artist in the provinces, this year she paid for board, 90 frs.; room, 30 frs.; washing, 10 frs.; stage cosmetics, 5 frs.; commission to her agent, 10 frs.; to her claque, 10 frs.; for care of her music, 5 frs.; to her dresser, 10 frs.; prompter, 5 frs.; theatre boy, 5 frs., and theatre concierge, 3 frs. With what was left (?) she had to pay return home fare, clothes for every day, shoes for street and theatre, scores, underclothes, unexpected expenses, and with that she must never get sick or be out of an engagement. Voilà! A thoughtless husband is bad, a manager is worse.

The new envoi de Rome, M. Bachelet, is buoyant. His composition, built on Irish ground, has been found of more than usual merit, or rather interest, which is much more rare. Once a young man is locked up with his composition studies, nothing is of interest to him but difficulty and ingenuity in devising new schemes of chords. It never occurs to him that we poor mortals of hearers don't care a cent for his difficulties and his schemes, but are hungering, thirsting, famished for a reflection of our poor human thoughts in melody. The word Ireland spells melody, however, and something else too, faith, so that nobody can look at it even without a bit uv a twinge in the tail uv his hear-r-t. Maybe that is why Fiona has something a little bit different from the ordinary in her strophes and phrases—a something that stirs even the bottom of bilious old inkwells and lays the spleen even in the bodies of carping old critics, who have never studied wisdom from the master who taught that

Astronomy finds in your eye
Better light than she studies above,
And music must borrow your sigh,
As the melody dearest to love,
And oh! if a fellow like me
May confer a diploma of hearts,
With my lips thus I seal your degree.
My divine little mistress of arts.

FANNIE EDGAR THOMAS.

Honor for Bloomfield Zeisler.—The following letter was addressed to Mme. Fannie Bloomfield Zeisler after her brilliant season in San Francisco:

SAN FRANCISCO, Cal., December 5, 1896.

Mrs. Fannie Bloomfield Zeisler:

DEAR MADAM—Upon the eve of your departure from San Francisco, we cannot refrain from expressing our high appreciation of the marvelous performances you have given in this city and other places upon the Pacific Coast. Not only have you greatly surprised and delighted your fortunate audiences, but you have drawn from the exacting critics of our leading dailies such spontaneous and highly favorable criticism as are seldom bestowed upon artists visiting our city.

Your great work has been an education, and inspired with renewed ambition our little army of piano students. The piano trade in general have special cause to feel grateful to you, and the Steinway piano in particular must receive a lasting benefit through the dignity you bestow upon the instrument, and the superb rendering of its possibilities. That you may again visit the Pacific Coast and renew the triumphs of your present advent is the hearty wish of your sincere and ever faithful friends,

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New Muller Sonata.—A new sonata for violin and piano, by C. C. Müller, will shortly be published by Breitkopf & Härtel. The sonata is in A major and consists of the usual four movements. It is said to be built on strong, concise themes, and to be sure to afford interest and pleasure both to the hearer and the performer.

Music in Florence.

FLORENCE, January 4, 1897.

THERE is a certain sensitive power of attraction in the quality of some voices, which if the singer has a moderate power of expressing the intention of the music and has some musical intelligence, may carry the audience with him so far as to cover up nearly completely the evidences of bad placement and the lack of the general rudimentary vocal studies. This is never made so plainly as here in sunny, musical Italy. Here it is the general rule that a singer has either a very good voice and a very poor technique, or a mediocre voice and a very good method. To me there is a very great degree of distinction in favor of the good student.

I remember hearing a young tenor last season—he was singing in Aida at the Pagliano—who had really an exceptionally beautiful voice of a full, rich, singing quality, and had he received a moderate amount of good instruction would have had something good before him in the future; but, on the contrary, instead of the voice improving with its exercise, each performance but proved his ignorance of the art of using the organ, it becoming strident, hoarse and wavering. This may have been and probably was the compellingly satisfying excuse of poverty, and I cannot blame him for utilizing to his best advantage the gifts with which nature had endowed him. I do blame, however, and most seriously, a master who will knowingly allow a pupil so gifted to go and risk all his hopes before an indiscriminating public when he is not at all prepared by study to cope with the many perils to be encountered.

Would that some measures might be taken to counteract this evil—a very difficult one to encounter, however, as necessity is in most cases the prime factor at work.

I told you in my last letter that the Pergola, the court theatre, promised to present a repertory of events of the most interesting description this season, and I can most emphatically assure you that the promise is being realized most satisfactorily.

Thursday evening last I attended the opening performance of Massenet's Werther, given for the first time in Florence, and I experienced a most profound sensation of enjoyment in so doing. Goethe's handiwork, cleverly adapted by Messrs. Blau, Milliet and Hartmann, is treated by Massenet with a masterly delicacy, which is well calculated to produce an effect of extreme delight in the harmonic bump of the musician. The book itself, to be sure, is a trifle sombre in its character, but Massenet has adeptly relieved this by the soft chastity of his motives, and there is nothing distressingly melancholy in the music, although permeated with a touching sadness, in which, however, to me there is neither sentimental gush nor vulgar commonplace.

The title rôle was interpreted by an artist to whom a very high meed of praise should be given, his work being artistic in the extreme. Umberto Beduschi is his name, and although he and the sharer of his laurels, the Carlotta, Angelica Pandolfine, have been heard in this city but little (they sang here last winter in La Bohème), yet they received no end of applause when they appeared in their new rôles last Thursday, and when the curtain rolled down the ovation they received must have recompensed them.

The present impresario of the Pergola, Signor Galletti, is a man eminently adapted for the work he has outlined for himself, that of reviving the former prestige of the Pergola, being a man of much enterprise and business capacity.

Thursday coming we will have a revival of Semiramide, after which comes the Manon of Massenet, with Garbin and Bellincioni, two artists in the true sense of the word, and afterward we are promised Verdi's Luisa Miller.

The general concert season may be said to open here this week, and I have before me the notices of many interesting events of the near future (and also the notices of some uninteresting things which are to happen, but, as far as I am concerned, unnoticed).

The aspect of the concert season in Florence is a humorously pathetic one at its best, representing, as it does in its general sense, the battle for that crust of the daily bread, large or small, which is required for subsistence. There

are some very good musicians in this city and also some of very mediocre abilities, but, be they good or bad, if by any honest means they can scrape up sufficient money to defray the expenses of a concert at the Sala Filarmonica, they do so, as they consider it just as necessary a factor to their artistic reputation as their annual excursion to the seaside is considered necessary to their health.

Among the good things of the future at the Sala Filarmonica are the four orchestral concerts of the Società Cherubini, an organization of distinctive musical merit, the leading executive spirits of which are Giovanni Altrocchi and the musical director O De Piccofellis.

The program of the first concert for March 8 is composed as follows: Cherubini overture, Faniska; Brahms, op. 10, Serenata II.; Wagner, dai Maestri Cantori, Preludio Atto III., e Scena I (Monologo di Hans Sachs); Mendelssohn, Notturmo e Scherzo del Sogno di una notte d'Estate; Wagner, Tannhäuser overture.

For the second concert an equally promising program is announced, with the added attraction of Prof. G. Buonamici, probably the most noted pianist in Central Italy and an artist and musician of no mean ability. In the fourth concert Arrigo Serato, the young violinist who made such an exceedingly favorable impression here last winter, will play Saint-Saëns' third concerto, accompanied by the Cherubini Society.

The mattinata musicale of the Signorina Giorgia Caprile, who sang here in the first student-singers' concert, will be held shortly. Signorina Caprile will be assisted by Signor Gino Banti, an amateur violinist, but who plays exceedingly well.

The violinist Signor Emilio Pente will give a concert in the Sala Filarmonica the latter part of the month, composed of Italian music, antique and modern, which will include the works of Corelli, Marcello, Scarlatti, Lotti, Tartini and others. In the spring Signor Pente gave a concert on the same lines in Milan, where he received much praise from the press for the ability and taste with which the program was rendered. Those who will take part with Signor Pente are Ludovico Tommasi violinist; Cesare Cinganeli, violoncellist, and Virginio Capelli, accompanist; in addition to whom are Giuseppe Buonamici, pianist, and Miss Isabella R. MacDougall, mezzo soprano.

And now for a few words about the concerts of the Student-Singers' Club.

It was the second concert of the club I want to record. The program was the following:

Trio for tenor, contralto and bass, Gratias agimus tibi..... Rossini
Mr. Fortin, Mrs. Spalding, Mr. M. W. Whitney, Jr.
Song for mezzo soprano, Carmen..... Tosti
Miss Grace Butterfield.

Selections for tenor—
Romanza Reginella Brago
I'll Sing Thee Songs of Araby Clay
Mr. Armand Fortin.

Duet for mezzo soprano and baritone, L'Addio..... Donizetti
Miss Clara Piltz and Mr. M. Boruszak.

Selection for soprano—
Still as the Night Bohm
Non so più cosa son, cosa faccio Mozart
Miss James.

Selections for violin—
Berceuse Chiti
Scena de la Czarda Hubay
Prof. Ulpiano Chiti.

Trio for soprano, mezzo soprano and contralto, Elijah,
Lift Thine Eyes..... Mendelssohn
Mrs. Cobb, Miss Kline and Miss Coleman.

Aria for bass, Messiah, Thus Saith the Lord Handel
Mr. Leonhard Sickert.

Recitative and cavatina for soprano, Linda di Chamounix..... Donizetti
Mrs. Cushman.

Alto solo and quartet, Ave Maria..... Florimo
Miss Thompson, Mr. Fortin, Miss Piltz and Mr. Clark.
Accompanist, Prof. Alfredo Tocci.

The trio of Rossini was sung in excellent style and received well merited applause. Miss Butterfield, who filled the second number on the program, has a mezzo soprano voice of much power, which she used with a great deal of earnestness. For encore she sang a song of Nevin, if I remember aright.

Mr. Fortin is one of those rarities who possess a very good tenor voice. In the romanza from Reginella, though



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the disadvantage of an imperfect knowledge of Italian was apparent, yet his voice showed to good advantage.

The duet of Donizetti's *L'Addio* was sung by Miss Piltz and Mr. Boruszak, both of whom have exceptionally fine voices. It was very generously applauded. Miss James was very pleasing in her selections. Her voice is small, but of a delightfully musical quality.

The violinist Ulpiano Chiti seemed to be affected by the sympathetic element in the audience, for though I have heard him before on several occasions, yet never was I so favorably impressed as at this time; he played with most exquisite sentiment, and his execution was all that could have been desired.

The trio from *The Elijah* was given appreciatively, as was also the aria for bass from *The Messiah*, sung by Mr. Sickert, who has a very good voice. Mrs. Cushman would have appeared to much better advantage, I am sure, if she had sung in English rather than Italian; in spite of this disadvantage, however, she made a very pleasant impression. The last number on the program, Florino's *Ave Maria*, was most intelligently executed, and proved a fitting climax to a very interesting program. JOSEPH SMITH.

Minneapolis Musical Festival.

WHEN the question of giving a musical festival of national, and, in fact, international importance, came up before Minneapolis it was eagerly taken hold of. The leading business men at once organized for the purpose of carrying out the immense undertaking along lines of magnitude heretofore unheard of. So far they have met with the most encouraging success. Since the matter was fully launched the musical leaders of the Twin Cities have been all agog with activity.

Never in the history of the Northwest did a proposition take hold of the general public so rapidly; so fast in fact that after but a couple of weeks' work the entire gigantic event is so well mapped out and so thoroughly well in hand that an entertainment of mammoth proportions will be provided for music lovers early in the approaching spring.

When such men as Messrs. J. F. Calderwood, W. L. Harris, C. W. Brown, George R. Newell and dozens of others equally as well known as men of success lay hands upon a certain project something has got to go. So in this case. The musical festival goes and it is going. With such capable, energetic and enterprising men in the lead failure is something unknown. Nor will it be known in the case in point. Small obstacles are as easily brushed aside as if they never existed. Those who are upon the inside and have an opportunity of seeing the letters and telegrams of encouragement received day after day by the management of the organization cannot but feel assured of all the assistance of every kind needed to bring the great festival to a successful consummation.

The work of organizing the great chorus of a thousand voices is now well under way. The leading musicians in St. Paul say that that city will contribute over two hundred trained voices to the big event. Fargo will send something like fifty. Duluth is calculated upon for about seventy-five, Mankato for about fifty, Winona for about the same number, Stillwater for seventy-five, and smaller towns in Minnesota and the Dakotas the same proportion. Through this method the interest in the coming event will be widespread, and there will be no lack of eagerness among the musicians of each of these cities to have their respective localities appear to advantage in the presence of the great gathering.

Pittsburg Apollo's First Concert.—The first concert this season of the Pittsburg Apollo Club, Rinehart Mayer director, took place on Thursday evening, January 21, in Carnegie Music Hall. The choral body, which was in excellent condition, was assisted by David Bispham, baritone, and the Kunits String Quartet.

Maud Powell.—Maud Powell is playing this week in Cincinnati, St. Louis and other points West. She gave a violin recital at the De Pauw University on January 30, and just before leaving New York played at the concert of the University Glee Club at Madison Square Concert Hall. One of the attractive features of the program was the choral number, *Mysterious Night*, by Dubois, in which Miss Powell played the violin obligato.

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Music in Brussels.

BRUSSELS, January 15, 1897.

THE concerts at the Conservatoire began on Sunday, December 20, with *The Passion According to St. Matthew*, of J. S. Bach. There is so much I could say about this wonderful music and the truly remarkable way in which it was given, thanks to M. Gevaert's profound musical knowledge and research, that I find it very difficult to know what to leave unsaid.

Gounod said that if a cataclysm were to destroy all the monuments of musical art belonging to the preceding centuries, with the exception of the works of Bach, that those alone would suffice to reconstruct the art of music. The paradox is witty and proves a just appreciation of the incomparable genius of the great master, who is at the supreme summit of the history of music. It is more than ever possible to realize the truth of such words and share the enthusiasm after hearing this grand work. It is said that M. Gevaert has been preparing and thinking of giving this *Passion Music* for ten years, and it is only now that he has found the proper elements, and been able to form and discipline them to a degree sufficient to overcome the great difficulties of this complex and perplexing score. The first execution of *The Passion According to St. Matthew* was at Leipsic on Good Friday, April 15, 1729, after vespers. It was the ancient custom in Germany during Holy Week to sing the *Passion of Christ* according to the four evangelists.

This custom existed before the twelfth century, and at the time of the Reformation it was the Lutheran Church that preserved the tradition of the ceremonial of the *Passion*. Dating from the sixteenth century many masters composed music on a German text taken from the four gospels; but none of these, although some possessed real merit, can be compared to what Bach did in taking so popular a subject and investing it with a musical art hitherto unknown.

The Passion According to St. Matthew, is not the only one, as five *Passions* are attributed to Bach, of which two are lost. The one according to St. Luke, after being resuscitated with doubts as to its origin, passes to-day as being by Bach. That leaves the *Passion According to St. John*, which preceded the *Matthews*, and which is less known. It was a poet named Henrici bearing the pseudonym *Vicander* who furnished Bach with the poetic text taken from the twenty-sixth and twenty-seventh chapters of the gospel.

With regard to the performance. It was given according to the ancient custom, the first part in the morning at 10 o'clock, the second part in the afternoon. M. Gevaert wished as far as possible to preserve the exact instrumental color of the time of Bach, which resulted in a fine solo on the viola da gamba, from Jacobs. The orchestra and choruses merit the highest praise. The choruses, always admirable at the Conservatoire, quite surpassed themselves, and vanquished the great difficulties of the double choruses, each having its orchestra, the soprano ("ripieno") intervening at the beginning singing the theme of the plain chant, with contrapuntal accompaniment choruses in dialogue, fugued and not fugued, and difficulties innumerable, showing most careful study and training and a thorough knowledge of the minutest details.

The soloists, with the exception of Seguin, of the opera here, were not à la hauteur; there were certain dramatic parts that seemed too slow, but as a whole it deserves high praise and hearty congratulations to Gevaert on his success in so admirably reproducing this masterpiece of masterpieces.

The first séance of chamber music for wind instruments and piano was given at the Conservatoire December 27 by the professors of the various instruments at the Conservatoire and Monsieur Vincent d'Indy, who himself conducted his suite in D in the old style (op. 24) for trumpet, four flutes and string quartet. It was not especially interesting and not well executed, although the artists were pupils of the Conservatoire. The first violins played very much out of tune at times. The suite for flute, hautboys, clarinet, horn and bassoon (Ch. Lefebvre), played by the professors of the different instruments, was admirable, giving a sug-

gestion of pastoral life that charmed us all. Monsieur De Mest, professor of singing at the Conservatoire, sang some interesting selections from Lulli and Bach, and one from Fauré, who is very much in vogue now in London, I hear, and whose compositions merit consideration. The songs in slow movement were well sung, but the quick tempi were by no means perfect. I think the voice is too tired and strained by singing Wagner to go quickly. It seems to lose all timbre.

Leopold Wallner, the well-known professor of piano and composition, resumed last month his course of lectures on the History of the Piano and Its Literature, in the salons of Mlle. De Smet, herself a remarkable pianist, and who now, although retiring from active work, in every way gives her help and encouragement to all musicians and artists. Her pupil Mlle. Holbrechts, pianist to Her Royal Highness the Countess of Flanders, gives to these lectures a great charm, by interpreting the works on the piano that have been explained and analyzed by M. Wallner. These musical evenings are a very interesting feature in the world of music here. Since the beginning of the course M. Wallner has lectured on the English, German, Italian and French schools from earliest times, with explanations as to the instruments, &c.

This year the first lecture was on Haydn and Clementi, showing the influence of the former on the form of the sonata and the influence of the latter on the art of playing. The second lecture was devoted principally to Mozart. Mlle. Holbrechts played delightfully the *rondeau* in A minor; then followed the sonata in D major for two pianos. It is rare to hear Mozart so well interpreted.

The second Ysaye concert took place last Sunday, January 11.

The program opened with a symphony by E. Chausson (B flat major, op. 20); romantic and vivacious in character, and, like all the works of this composer, distinguished by fine and elevated feeling. Then followed a sort of descriptive and symphonic poem by Vincent d'Indy, *Istar*, translating a curious Assyrian legend taken from the epic of Isdubar, a sort of variation of the legend of Orpheus. *Istar*, the wife of Isdubar, descends into the lower regions to deliver her husband. At each of the seven portals of this sombre kingdom a guardian divests her of her jewels, her vestments, tiara, pendants for the ears, necklace, &c. *Istar* abandons all, even to her last veil, and then by the charm of her beauty alone she touches the infernal divinities and overcomes their wrath and delivers her beloved.

Under the form of variations an initial theme is developed, transformed and finally, at the end, breaks forth into radiant nudity, describing perfectly the different phases of the legend in instrumental language truly remarkable for its richness and ingenuity. There were enthusiastic cries for the author, who was present.

The chief interest of the concert to me was the Dutch quatuor, composed of a soprano, contralto, tenor and basso; they sang a number of ancient songs, both religious and popular, without any accompaniment and absolutely true. The voices harmonized perfectly and the execution was truly wonderful. The soprano voice, Mme. Noordewier-Reddingius, was remarkable for its pose, flexibility and purity of timbre. The voice of the contralto did not please me, being forced and the emission not free; still it was managed with discretion. The basso was very fine, with sweetness of tone, and together the effect was exquisite.

Among the selections they sang were *O Bone Jesu* (Palestrina), *Ave Verum*, Mozart, and then some light popular songs, executed with rare perfection. They were vigorously applauded, and were amiable enough to repeat two of the songs.

I must not forget to mention the concerto for violin and orchestra by Joseph Jacob, its first execution, and by the composer, who is a Belgian and plays in the orchestra of the Ysaye and also the popular concerts. M. Jacob is a virtuoso of no ordinary talent, and he played his concerto with much delicacy and feeling. There is nothing very original or remarkable in the concerto as a composition, but M. Jacob was enthusiastically applauded by his countrymen, who do well to encourage him. The concert ended

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As the concert is over it is a fitting time to end my letter. There have been other smaller musical pleasures, although not less in interest, of which I will write in my next.

HELEN T. NORTH.

From Paris.

THE last concert given by M. Paul Marcel, in his studios, 14 rue de Rome, was devoted to the compositions of Chaminade. Mme. Etta de Montjau distinguished herself to the extent that the charming composer, who was accompanist, expressed the wish that the singer might be in America next year, when she herself was, in order to help interpret her works. The Soldat and Vilanelle, which she sang, were lovely and very tastefully read. A surprise for Chaminade was the performance of her serenade in D major arranged for violoncello, which was admirably played by a French artist. An air de ballet and a song Rosamonde were specially admired. M. Marcel deserves much gratitude for this admirable feature of his studio work, the study of composers by their works.

Late compositions of Guy d'Hardelot, published at Grus, are: Avec Toi, Nuit d'Été, Vos Yeux, la Fermière, Invocation, Sans Toi, Serenade, Sons les Branches, Valse des Libellules, Chanson de ma Mie, and in English: Say Yes, In Cupid's Garden, The Bee's Courtship, and a song cycle. The writer is at the moment in London.

Referring to a recent anecdote printed in THE MUSICAL COURIER about the great tenor Gayarre and Juliani, the latter wishes it stated that, being intimately acquainted with the tenor and having given him some "conseils d'ami," the purport of the article is possible, still, owing to doubt in his mind as to the spelling of his name in the original Spanish account, he does not wish to abrogate a compliment not intended actually for him, therefore he prefers renouncing claim to the distinction mentioned, that of having been cited by Gayarre as the coach of a certain rôle on which he was highly complimented.

This is a matter of the past, anyway. A matter of present congratulation to this painstaking vocal teacher, Juliani, is the wonderful success of his pupil, Mme. Foedor, who is the brilliant star of the present season of French opera in New Orleans. It is reported that never since before the war days was the operatic season so brilliant or so enjoyable. Mme. Foedor, who is cast for eighteen parts, made her début in Les Huguenots, and made a thrilling success as Rachel in La Juive. Her schooling, taste and expression are distinctly praised, the vocal purity of her voice has had few equals, and its youth and freshness are contrasted with the masterful dramatic force she employs. The houses are crowded at the Huguenot representation, \$800 over that ever before known for this opera received at the box office. Mme. Foedor's voice is of wide range, round and full.

She is young and pretty and extremely conscientious. Mr. Grau would do well to keep his eye on this artist for the New York opera. She has already made four successes at Nice, Nantes, Brussels, at the Monnaie, and now at New Orleans.

Pupils in Paris who intend making a change in the summer, or pupils intending to come to Paris in summer with their parents, remember the home and school of Mme. Salomé, 21 rue Vieil Abrevoir, St. Germain en Laye, near Paris, as a place combining all the advantages of good air, beautiful scenery, school and musical education, French, and a home where parents may be accommodated as well. Write at once, as Mme. Salomé is arranging her plans. Terms moderate. All comforts.

Mrs. Morse, wife of the United States Consul at Paris, held a charming reception at the Hotel Lafond on New Year's Day.

At the Société des Gens de Lettres recently a tarentelle

by Mme. Ferrari was deliciously sung by Mlle. Leclerc, of the Opéra Comique.

December 18, La Polenta, an Italian society in Paris, gave a grand concert and soirée musicale at the Hotel Continental before their Excellencies the Ambassador and Ambassadress of Italy. Among the artists most applauded was Mlle. Jane Vieu, the well-known composer, who interpreted her own compositions in a truly remarkable manner with a superb voice, which excited extended enthusiasm among the officials and haut monde present. The ambassador and his wife paid the most gracious compliments to the young composer. Mlle. Vieu is beautiful and attractive as well as gifted. She has already been cited as having concluded a valuable treaty with Ricordi, the Italian publisher.

Mme. Ritter Ciampi sang at the last matinée of the Cercle Militaire, and with her husband was warmly applauded. M. Pugno is at Cannes playing a series of concerts. Mr. and Mrs. Ram passed through Paris this week en route to Nice, where they pass the winter from St. Servain. Mr. Ram is much interested in the "high price war" being waged in American musical circles at present. But he remarks that Paris is not at all behindhand in her demands for "places" at all houses of amusement. Mr. Hardy-Thé, the favorite vocal artist of the salons, is having great success imparting his valuable art to singers. His diction is unequalled, and he insists upon it in others. Success to him!

Read card of Mme. Frank, page 8. Vocal students remember that pantomime is taught in the Cours de Chant, by Mlle. Julia Weil, 7 rue de Sevres, Paris. Call and see her.

Kneisel Quartet Concerts.

THE Kneisel Quartet gave its third concert of this season in New York on Tuesday evening, January 26. The superlatively excellent work of this organization has now become a widely recognized feature among New York music lovers, with the result that its clientèle has steadily increased and its audiences are this season invariably large and appreciative. Although a tempting night to stay indoors, Mendelssohn Hall was crowded at this last concert, but those who came a distance through the chill wind had ample to reward them in the exquisite interpretations and intellectual polish of this finely welded quartet of musicians.

Schumann's A minor quartet and Mozart's quartet in E flat, No. 2, completed a program which had for its main feature of interest a quartet by George W. Chadwick in E minor, which had absolutely its first performance on this occasion. It might have been labeled the American Quartet, inasmuch as the adaptation of negro rhythms and melodic ideas are permitted to justify the title "American." Mr. Chadwick handles his material with his usual scholarship and taste. His touch is deft, and there is close adhesion in all but the last movement, which is somewhat piecemeal and at odds with itself. The melodic gem of the work—and it is melody fresh and sweet—lies in the trio of the exuberantly happy scherzo. Taken apart this trio is a charming lyric which seems to call for words.

The quartet did ample justice to the work, playing with rare delicacy and sonority, and that rhythmic symmetry which is a leading element in all its performances. The variation in tonal color, the flawless diminuendos and crescendos were as remarkably present as usual. Mozart was treated with the most artistic nicety and the Schumann quartet had abundant poetry and breadth. Of course there were no technical slips; there never are.

Chadwick was the central point of interest, however, at this concert, but Chadwick as Chadwick is in happier vein than digging forth the tune and rhythm of the African to make an American musician's quartet holiday.

Cincinnati College of Music.

CINCINNATI, January 16, 1897.

Editors The Musical Courier:

IT may be of interest to your readers to learn something of the work up to the present time at the College of Music of Cincinnati. Besides the attendance of pupils at private lessons, all the classes, elementary, theory, history of music, ensemble and prima vista, &c., are quite large and are faithfully attended by pupils of the various departments.

Three important classes under Mr. Van der Stucken's personal instruction are those in instrumentation and practical composition, the orchestra and chorus. Of the results accomplished with the orchestra and chorus classes the first public demonstration was given publicly on the 12th of last month, and the improvement over anything heretofore done in that direction was very noticeable, particularly with the young instrumentalists. The orchestra class numbers about fifty, and, besides strings, embraces woodwind, brass and percussion.

The program on the occasion of its first concert presented Handel's Concert Overture in D minor and Volkmann's Serenade No. 3, in addition to the accompaniments to the choral numbers, and the Andante Spianato and Polonaise, for piano and orchestra, by Chopin. For the second concert, which is to be given February 27, the class is studying Mozart's Symphony No. 27, and Arnold Krug's Liebesnovellö and Idyl for string orchestra.

The advantage to instrumental students in gaining free instruction in this class is apparent, and the giving of three public concerts during the season is an incentive thoroughly appreciated and made the most of by its members. Other important concerts given by the college this season are three chamber music, in which the College Quartet, Messrs. Marien, Dasch, Schliwen and Mattioli, is the fundamental attraction; and four faculty concerts, participated in by prominent members of the faculty. The second of the faculty series occurred on the 23d of last month, and recorded the local début of Hans Seitz, baritone, whom Mr. Van der Stucken engaged as an instructor last spring in New York. Other participants in this concert were Armin Doerner and Dr. Elsenheimer, pianists. One of the program numbers was Beethoven's quintet in E flat, for piano, oboe, clarinet, horn and bassoon, seldom heard here.

The second concert in the chamber music series is to be given next Wednesday evening, and embraces a genuine novelty for a first time performance in this country. It is the suite for string quartet, op. 35, by Alexandre Glazounov, an eccentric young Russian. This concert will also present Haydn's quartet in G major, No. 10, and Beethoven's serenade in D major, op. 25, for flute, violin and viola.

For all the concerts projected by the college this season Mr. Van der Stucken has enforced the popular admission idea, and it is a "go" with the public. More anon.

S. C. H.

Victor Herbert's Band Gets the Contract.—Victor Herbert and his famous Twenty-second Regiment Band, formerly Gilmore's, have been awarded the contract for the military band music for the inaugural ceremonies in Washington.

Bispham and Blauvelt.—At the third concert by Mr. David Bispham, which will take place in Carnegie Lyceum on Tuesday evening, February 9, the baritone will be assisted by Miss Lillian Blauvelt, soprano. Mr. Bispham will sing songs of Secchi, Legrenzi, Beethoven, Louis Saar (accompanied by the composer), Jensen, Lassen, Sinding, Blumenthal, Liza Lehmann and an old Somerset ballad. Miss Blauvelt will sing songs of Mozart, Beethoven, Schumann, Mendelssohn, Rubinstein, Chaminade, and both artists will be heard in duets of Lanieri, John Jenkins and Brahms.



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LEOPOLD GODOWSKY.

His Great Success with the Thomas Orchestra at Chicago.

ONE of the greatest successes ever achieved by any soloist in connection with the Thomas Orchestra at Chicago, was that of Leopold Godowsky, the Russian pianist, on Friday and Saturday, January 15 and 16. Godowsky selected for his number the Tchaikowsky concerto in B flat minor, which is conceded to be one of the grandest and most difficult works for piano and orchestra.

At the end of this tremendous work audience, orchestra, and Theodore Thomas himself gave Godowsky an ovation such as it is the lot of but few artists to receive; and all this to an artist who was not put into the field with a blare of trumpets, but simply conquered with genuine artistic piano playing, such as Chicago has not heard in many a day. After six enthusiastic recalls Godowsky played for encore the scherzo from Saint-Saëns' G minor concerto, with orchestral accompaniment, and again brought the audience to the highest point of enthusiasm. All in all, the concert was the most enjoyable of the season, and those who heard Godowsky will never forget his great playing.

Musicians and critics rank Godowsky as one of the foremost pianists of this generation. Certain it is that in the numerous cities where Godowsky is engaged to give concerts it seldom fails to prove the musical event of the season.

It is not generally known that Godowsky as a composer assumes high rank. This is mainly due to the fact that nearly all his compositions, which number over one hundred, are tremendously difficult, be they songs or instrumental pieces. The accompaniments to his songs require a pianist of skill, and his piano compositions can only be played by himself and the other great artists. In addition to the numerous works for the piano and voice, Godowsky has also composed a symphonic poem for full orchestra.

Among the great works for the piano, as is well known, are some thirty studies by Chopin; the op. 10, op. 25, and the supplementary studies. These masterly and beautiful works are a sort of *pens asinorum* to pianists. They make them their daily bread. Nothing gives such gracious fluency to the playing as the practice of these Chopin studies. Moreover, they are by no means child's play. Young pianists work months upon a single study before bringing it to concert standard, and then generally it is scratchy in spots. These masterworks, which most pianists think sufficiently difficult, are open to one criticism. They contain very little for the left hand. All the heavy demands are placed upon the clever right hand, which, growing by what it feeds upon, becomes at length the be-all and end-all of the apparatus of the pianist.

Godowsky has changed all this. He has written them over for the left hand. The first study in C major, for instance, he has placed entire in the left hand, and above it has written a similar arpeggio in contrary motion, and has added to the whole a melody in heavy chords. The result is not at all what Chopin wrote; it is vastly more imposing, and infinitely more difficult. The second study in the op.

10 is a curious and, for its time, a masterly one, in which the third, fourth and fifth fingers of the right hand play chromatic scales, while the thumb and second finger play chord notes alongside. The scales are in sixteenths, the chords in eighths. It is a very difficult thing to do well and smoothly, but it can now be done. This study has experienced under Godowsky's fingers what the evangelicals call a "change of heart." Godowsky has inverted it, writing the chromatic scale at the bottom, where it must be played by the weak fingers of the left hand; the chords, instead of being staccato, are held, vastly complicating the difficulty. The right hand has nothing whatever to do.

The favorite "black key" study is treated in like manner. In one of his arrangements Godowsky has placed upon the black key running part for the left hand the melody from another very brilliant study. This, however, he does not like, because the melody attracts too much attention and conceals what is going on in the bass, so he has simpler treatment of the right hand part. All these horribly difficult things are not alone difficult, they are very musical. Godowsky is now engaged in composing a number of important original works for the piano which are sure to attract attention when finished.

The following press notices relative to Godowsky's appearances with the Thomas Orchestra, also criticisms from various other cities recently visited, speak for themselves:

Of course the chief interest in the concert was the concerto in B flat minor for piano and orchestra by Tchaikowsky. As a composer Tchaikowsky is one of the most remarkable examples of the modern school. His compositions show the handwork of an absolute master of his art from the technical point of view, and his wealth of imagination gave to his melodies rare beauty and intense passion combined. The concerto played yesterday must be considered one of the finest of its class of compositions. The orchestra and solo instruments are treated with consummate skill, and the work might also be called a symphony. The themes of the different movements are admirably contrasted and magnificently handled.

Leopold Godowsky was the pianist. He is the youngest of the great artists we have heard, and in command of technical resources of the instrument is easily the peer of any, and it would hardly be wrong to say that he is the greatest of them all. The concerto is one of the most difficult works in piano literature; yet the young artist played it with apparent ease. He was absolutely correct in every detail of execution and gave evidence of power in reserve. His conception of the work is broad and scholarly, and he gave an interpretation full of strength and poetic sentiment combined. It was a great exhibition of piano playing, and is enough to place Mr. Godowsky among the greatest artists of the present generation.—*Chicago Chronicle*.

All in all, the program at the Chicago Orchestra's concert yesterday was the most enjoyable of the season, and a local artist came into his own as soloist of the afternoon. When Paderewski was here last year and called attention to Godowsky, it was then admitted that this artist had hardly received the notice he deserved. His triumph came yesterday, though. He won a most emphatic endorsement from a cold, critical and by no means a large audience in the Auditorium. Were Godowsky endowed with a more generous mat of hair, were he willing to pose and were he hysterically emotional, he would become a fad in a month. Standing strictly on his merits, however, he has won a position among the foremost pianists of the day.

With those who follow the programs closely the appearance of Tchaikowsky's name has been a signal for felicitations. His concerto No. 1, B flat minor, is one of the best works of the kind ever used to exploit a soloist's skill in orchestral concert. It has one specially forceful recommendation: it has not been played so often as to meet the contempt familiarity is supposed to breed. In wealth of imagery, in poetic feeling and in breadth and abundance of ideas Tchaikowsky is surpassed by few contemporaries, and he may be spoken of as living,

for his music is a living message. This concerto brought out the best that in Godowsky is, and yet it can scarcely be claimed that any artist makes the most of his opportunities when rendering a Tchaikowsky work.

Godowsky makes his instrument speak to you, and it speaks with eloquence, too. Of technic he is apparently master, and the ease with which he started in the first movement was deceptive, for he seemed well-nigh exhausted at the conclusion. Godowsky's touch is marvelously soft and firm by turns. His agility is a source of wonder. The reception extended him was a deserved tribute to a splendid exhibition of pianism, but it is hard to escape the conviction that the composer shared in the encore. Godowsky was recalled time and again, and finally consented, by the aid of Mr. Thomas' graciousness, to give a Saint-Saëns selection.—*Chicago Evening Post*.

A rare pleasure and a surprise are in store for those who attend the Chicago Orchestra concert at the Auditorium this evening. The program of yesterday afternoon will be repeated, and this means that the music loving public will have another opportunity to hear Leopold Godowsky, a young pianist of Russian birth, who has become identified with local musical interests. Yesterday he gave very certain proof of his claims to consideration by playing the concerto No. 1 in B flat minor, of Tchaikowsky, with a delicacy and sureness of expression that charmed all listeners. This modest artist, so free from the silly affectations that usually alienate the affections of sane people from a newcomer, can no longer remain in doubt as to what the future holds for him. The demonstration of the audience in his honor was significant, and equally so was the prolonged applause of the players who accompanied him in the rendition of a difficult composition. Pleasantest of all was the affectionate hand-clasp and the benign smile bestowed upon Godowsky by Theodore Thomas, who in giving this pianist a place in the program showed how great is his desire to give merit a chance, even if it does not come with a blare of trumpets. The requirements of the Tchaikowsky concerto are severe and its beauties of a nature so subtle that only a great artist can bring them out convincingly. This Godowsky did, and in addition to a faculty for poetic interpretation he manifested richness of technic.—*Chicago Journal*.

Mr. Godowsky is a pianist of marked distinction. Technic is taken for granted in these days, and it would be impertinent to this pianist to insist on his fluency and command of mechanism. His touch is delightful; his cantabile is expressive; his bravura is elegant. His rubato was artistic and free from exaggeration. In the romance he showed the temperament of the true poet. His phrasing throughout was musical. He gave unalloyed pleasure from the beginning to the end of the concerto. He was applauded most heartily, and he was recalled again and again. Mr. Godowsky may well plume himself on his success.


The original instrumentation of Chopin, with perhaps a very few changes, was used, much to my personal gratification. For only with the appearance of the formidable instrument and the athletic pianist came the demand for fuller orchestration. Mr. Godowsky introduced emendations in text, based on the Tausig version. His playing was so delightful that I shall not spend time in quarrelling with him about his "improvements."—*Boston Journal*.

His piano playing is simply marvelous, his repertory is extensive, and his easy and unassuming manner is truly delightful.—*Philadelphia Press*.

His action is easy and graceful, his touch so soft that it may be said to be velvety, and his technic is probably unsurpassed by any living pianist. His command over the keyboard is simply wonderful, and the expression of his performance marvelous.—*Pittsburg Post*.

Mr. Godowsky has a widespread European fame, and he is rapidly earning the same celebrity in America, and it will not be long before he is recognized universally as one of the leading pianists of the day. He possesses a rare and liquid touch that is only equalled by Paderewski.—*Post, Washington, D. C.*

His interpretation of the allegro scherzando and presto movements from Saint-Saëns' concerto in G minor was a thing to be remembered. Mr. Godowsky was recalled after both the concerto and the




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overture to Tannhäuser, which he played later in the evening, and was presented with two wreaths.—*New York Herald.*Beethoven's Moonlight Sonata was selected as the first number on the program by M. Godowsky, and his rendering of this beautiful composition was a revelation.—*The Globe, Toronto.*Godowsky substituted for the E major Polonaise (Liszt) the full Tannhäuser overture, and when he finished the orchestra, the audience, and everybody within earshot gave him an ovation. One did not have to know much about music to feel what Godowsky felt when he played the greatest overture in all the realm of modern music.—*Globe-Democrat, St. Louis.*His command of the keyboard seems to be absolute and to it he unites an exceptional lucidity of intelligence and an invariably appreciative responsiveness of feeling. His phrasing is always clear, always suggestive, and nearly always convincing, while his manner is devoid of affectation and his expression of emotion quite free from the mawkish sentimentality which is the bane of the modern school and for which Paderewski is in a great measure responsible.—*North American, Philadelphia.*Of his playing nothing can be said against it, for it was as perfectly rendered as man could possibly bring forth. The cleverness and accuracy of his interpretation gave the most marked evidence of his skill. He received many encores.—*Telegraph, Quebec.*If Leopold Godowsky wore his hair as long he would be as great a pianist as Paderewski. In fact he might compare favorably with it an inch shorter. When Chopin composed his Andante Spinato and Polonaise, op. 22, and Liszt his Spanish Rhapsodie, they must have trusted in God to make a Godowsky. It is only when a Rubinstein, a Paderewski or a Godowsky plays that a Chopin, a Schubert or a Liszt is revealed. A century may gap between the composer and a player, but it will not separate them. Chopin and Liszt lived again last night in Godowsky. They passed away only when the last sound of melody ceased and the little Russian was bowing his farewell to a clamoring audience.—*Blade, Toledo.***Mr. Fallenius Writes.**

PORTLAND, Ore., January 23, 1897.

Editors The Musical Courier:

SINCE writing my open letter to Madame Zeisler in the *Evening Telegram*, December 19, I found that I have done her a great injustice regarding the so-called "Bright Remarks" which were published in the *Oregonian*. It seems that her slight utterances have been enlarged upon and construed into something very different from the original. I find also that she was not responsible for the long wait which occurred between two numbers of the program at the concert she gave here. I feel it only right, in view of any possible annoyance I may have caused Mrs. Zeisler, to acknowledge my mistake, which I hope you will aid me in rectifying. Yours truly,

C. C. FALLENUS.

Wienzkowska Recital.—A piano recital will be given to-morrow evening, February 4, by Mme. Melanie de Wienzkowska in Mendelssohn Glee Club Hall.**Schubert Centenary Postponed.**—In consequence of the illness of Miss Jeanne Franko who has been for the past ten days suffering from the grip, the Schubert Centenary concert, announced for last Sunday afternoon at Steinway Hall, has had to be postponed.**Marie Vanderveer-Green.**—Although the contralto, Mrs. Vanderveer-Green, had decided to return to Europe, where her engagements in London, under Daniel Mayer, were to commence on February 11, she has been tempted to alter her plans and will remain in New York during the month of February. She sang at two uptown musicales on January 31, and gave a cycle of songs for the pupils of the New York College of Music on February 1. On February 10 she will sing at a musicale given by the new Midwinter Club at Sherry's, and has also been engaged for the Scotch Societies' Concert, at Toronto.**Miss S. Christine MacCall.**—A pupils' night was given by Miss S. C. MacCall in her spacious parlors, 196 Garside street, Newark, N. J., Thursday evening, January 28. A number of her pupils sang. The Misses Florence Douglass, Mary Enid King, Edith C. Sloane, Mollie Keating, Mamie Haerberly, Mr. Chas. Cottrell and Chas. A. MacCall, Jr., all showing careful, conscientious straining. Following their program they were profitably entertained by the artist guests of the evening. Miss Floreane M. MacCall, pianist (cousin of the vocal teacher) and Mr. Rusling Wood, baritone, both were unusually happy in their efforts. Miss S. C. MacCall gave two selections in a most cultured manner. This was the first of a series of such occasions and proved a great success.**Wednesday Club.**—The Wednesday Club had its January reception on the 20th, from 4 to 7, at the residence of the president, Mrs. Edw. Fridenberg, 242 Lenox avenue. A good musical program was offered, with an especial attraction in the shape of two English songs by Cowen, sung by Miss Caroline Montefiore, a young dramatic soprano with a beautiful voice and attractive presence.

The rest of the program included piano solos by Miss F. McFarland (pupil of Leschitzky), who played the sonata appassionata of Beethoven, Liszt's arrangement of the Spinning Song (Flying Dutchman) and Chopin's Berceuse. Miss M. G. Ryno sang Bemberg's Nymphs and Fauns and Nevin's 'Twas April. There was an original paper by the authoress, Cynthia Westover Alden. About 200 representative society women were present.

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BROOKLYN OFFICE THE MUSICAL COURIER,
539 Fulton street, February 1, 1907.

ON Thursday night, whether the inclemency of the elements was the cause or not, the audience at the Academy of Music was not large to witness the Metropolitan Opera Company in the Huguenots. But those who were there gave every evidence of satisfaction. A supplementary performance is promised for the 11th, when Calvé will appear in Faust. The weather probably won't make any difference in this case; the house will be crowded. And yet they ask "what's in a name?"

At the same hour the last of the delightful series of song recitals given by Marguerite Hall, mezzo-soprano; William H. Rieger, tenor, and Bertha Bucklin, violinist, was occurring in Association Hall, where they presented a fine program with the finish and ease which marks such artists. Mr. Rieger's reception amounted to an ovation. He proved himself worthy of the reputation he has achieved, and left an earnest desire on the part of his hearers to have the pleasure and the benefit again. His numbers were:

Recitative and aria, l'Parisien.....	Donizetti
Elégie.....	Massenet
I Moved in Sombre Dreamland.....	Bisell
'Twas the Lovely Month of May.....	
Song of the Heart.....	Jules Jordan Pierce
Which One.....	
My Sweetheart.....	

Miss Hall was also accorded a hearty welcome, and the appreciation due her for the graceful and artistic manner in which she gave her numbers, which were:

Willst du Dein Herz mir Schenken.....	Bach
Pretty Polly Oliver.....	Old English
Ma Douce Annette.....	Old French
Danza Fanciulla.....	Durante (1864)
How Do I Love Thee.....	M. V. White
O, Mistress Mine.....	M. Carmichael
Partout.....	Chaminade

Miss Hall sang a duet Barcarolle of Chaminade with Mr. Rieger with very fine effect. Miss Bucklin's numbers, given with a keen poetic sense, were well received. She played: Suite in A minor, Sinding; Adagio Pathétique, Godard. Mr. Alex. Rihm played the accompaniments.

The most prominent society affair of the week was an extremely recherché concert given at the beautiful home of Mrs. Ludovic Benét on Columbia Heights for the benefit of the poor and homeless women. Miss Benét, in the capacity of hostess upon such an occasion, was charming and all those assembled felt the genial warmth of the atmosphere surrounding her. A program was presented by Mrs. Alice Jackson, Miss Lucille Thornton, Miss M. H. Baldwin, Mr. Charles Herbert Clarke and the clever and popular accompanist, Mr. Victor Harris.

Mrs. Jackson is certainly a pianist of great merit. She played, with much fire and command, Liszt's Fourteenth Hungarian Rhapsodie. Repose is a pronounced feature of her work. As encore to a group of numbers she gave Schumann's Warum, in which she revealed an ideal delicacy of touch

and conception. Miss Lucille Thornton, a slight brunette with a pronounced dramatic temperament, a charming personality and a pretty voice, sang two Chaminade numbers, of which Chanson du Vigre was given with magnificent effect. Later on the program, she gave For a Dream's Sake, by Cowen, and a beautiful little song by Victor Harris.

Miss Baldwin was down on the program for "songs," and she gave them graciously and freely. Miss Baldwin has a splendid, clear soprano of more than ordinary quality, and it seems to me as though in time she will be heard from if she prepares to enter the great arena of the profession. Mr. Charles Herbert Clarke gave Ah Non Credo, Thomas; Thränen, Franz, and The Sweetest Flower, by Van der Stücken, with his usual unquestionable success. The latter song was undoubtedly the gem of his numbers. All the singers were met with enthusiasm, and all accorded supplementary songs. Mr. Harris' talent as accompanist was very much in evidence that night.

At an affair given in the Pouch Mansion, by the Alter Ego, Mr. Albert Mildenberg's brilliant performance of some heavy concert numbers occasioned much enthusiasm. I regret not having been present, but I hear from all sources that it was the most pronounced success of the evening. Among some songs beautifully given by Mr. Graham Reed, was a composition of Mr. Mildenberg's, The Violet, which elicited four recalls for Mr. Reed.

On Thursday I weathered the storm to go to Mr. G. Waring Stebbins' organ recital, having heard such good reports of the first one. When I arrived at the Emmanuel Baptist Church I was greeted with the sign "Recital postponed owing to storm." Mr. Stebbins will please accept my regrets for having gone.

Mr. Frank Downey is one of our clever musicians who deserves the attention and appreciation of those who admire talent.

At one of the delightful evenings for which Colonel and Mrs. Chapman are noted, the Kaltenborn quartet gave the first reading of a quartet written by Mr. August Walther.

It is a strong, healthy, musically piece of work, and one which will command a hearing for itself and respect for the talented composer. Among very many other critical musicians present were Mr. and Mrs. Henry Schradieck, the Messrs. Listemann, Mr. Albert Mildenberg, Miss Mildenberg, and Mr. Graham Reed, all of whom, as also the cordial host and hostess, are enthusiastic over Mr. Walther's work and hope to see an American achieve the success due his labors.

On Friday afternoon and Saturday night, Mr. Riddle, in the Lady of Lyons, with orchestral assistance, gave charming entertainments to very large audiences. The enthusiasm he aroused was sincere and spontaneous, for Mr. Riddle is a great artist. The orchestral numbers given were Poet and Peasant, Suppé; the Evening Star, Wagner; Bridal March, from Lohengrin; Nocturne, flat, Chopin; La Marseillaise, Rouget de Lisle.

With Mr. Arthur Claassen as director this orchestra, the personnel of which I gave a couple of weeks ago, is a perfect little organization and came in for a large share of applause. Next Saturday night, which will be Mr. Riddle's fiftieth appearance before the Brooklyn Institute, he will present Hamlet, in which he is a great favorite.

Last Tuesday Dr. Hanchett gave his second Beethoven reading, in which he dealt with harmony, making very comprehensive many technical details. The sonata under treatment was op. 7, in E flat. By the way, Dr. Hanchett's home has been visited by a little daughter, which is the first.

On Thursday night Adele Aus der Ohe will give the first

recital in the Academy of Music. She will be heard in a magnificent program, which includes a suite of her own composition. Mme. Lillian Blauvelt is down for eight songs.

On Wednesday preceding the recital, Mr. Henry V. Finck will give an illustrative lecture in which he will have the assistance of Miss Lotta Mills and Mrs. Alice Jackson.

The name of the artist who gave so much pleasure with his numbers last week was Mr. Wilford Watters, not Walters, as stated. He is of the National Conservatory and well known in New York and Brooklyn.

EMILIE FRANCES BAUER.

Mercedes Leigh's Recital.—A recital was given in Carnegie Lyceum on Wednesday evening, January 27, by Mrs. Mercedes Leigh, assisted by Miss Frances Greene, piano; Miss Tillie Stiller, violin; Mrs. Mary Hart-Patison, soprano; Mrs. Letitia Guy Crowl, whistler, and Miss Elsa von Grase, accompanist. Mrs. Mercedes Leigh, who was heard in a scene from the School for Scandal and several other recitations of varied range, proved herself a successful and interesting monologist.

The Listemanns.—On February 4 the Listemanns will play at a reception to be given by Mrs. Dr. Friedenberg, of 242 Lenox avenue.

After their return from a short Southern tour they will play at Norwich, N. Y.; Williamstown, Mass., and Glens Falls, N. Y.; also February 17 at a musicale at the studio of Maurice Fromkes, and February 18, at a concert in Chickering Hall in aid of the Cuban patriots.

Among their recent private engagements at Boston was a soirée at the residence of Mrs. John L. Gardner.

Ole Bull's Son.—Mr. Alexander Bull is busy in a very successful concert tour among the Scandinavians of Minnesota and the Dakotas. Wherever he appears he is surrounded by an enthusiastic crowd of his fellow-countrymen, who delight in doing honor to the son of Ole Bull and hearing him play on the famous Josef Guarnerius, labeled 1742, on which his father scored his first American triumphs upward of half a century ago.

Mr. Bull has concert engagements which will keep him in the Northwest for several months. He will make his farewell appearance for the season in Minneapolis May 17, being booked to play some of his father's compositions in that city at the unveiling of the Ole Bull monument, for which funds have been raised under the able management of Attorney John W. Arctander. The monument was designed by the late gifted Norwegian sculptor Fjelde.

Percy Free Organ Recitals.—Mr. Richard T. Percy will give the first of his third annual series of free organ recitals at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, to-morrow, Thursday, afternoon at 4 o'clock. The assisting soloists will be Miss Marguerite Hall and Mr. Gwilym Miles. The following program will be given.

Scour Monique.....	Couperin
Tradimere.....	Schumann
Fantasia.....	Bartlett
Aria, Honor and Arms.....	Händel
Suite Gothique.....	Boellman
Sans Amour.....	Chaminade
Partout.....	Miss Hall.
Grand Chœur.....	MacMaster

The remaining recitals will be given on February 18, and March 4 and 18.



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BOSTON, Mass., January 31, 1897.

MR. MAX HEINRICH, assisted by Mrs. Heinrich, gave the third of his recitals in Steinert Hall, January 25. He sang Schumann's Sängers Trost, Armer Peter, Tragödie I., II., III., and Sehnsucht; five new songs (MS.), by Mr. George W. Chadwick; and, with Mrs. Heinrich, two duets from The Magic Flute, Goring Thomas' Night Hymn at Sea, and Götze's Calm As the Night. Mrs. Heinrich sang Barnby's Rose and the Nightingale, Bennett's May Dew, Arne's Polly Willis, Brahms' Mainacht, Schumann's Ach, Wen der König nur Wüsst, Grieg's Mit Einer Primula Veris and Zwei Braune Augen.

Mr. Heinrich declaimed the songs by Schumann most effectively; Mrs. Heinrich sang the songs by Grieg delightfully; the duets from The Magic Flute gave pleasure; but the feature of the concert was the production of Mr. Chadwick's new songs, which were accompanied by him.

I understand that the words of these songs are by Mr. Arlo Bates, poet, novelist, and professor of literature at the Institute of Technology. Mr. Bates has fired the muse of Mr. Clayton Johns and Mr. Chadwick, and it is a wonder to me that more of our composers of songs do not meditate his verses. Last week I heard songs by Ethelbert Nevin and Mrs. Beach, in which the music was set to German words. Are there no verses in the English language worthy of their attention?

Some may say that Mr. Bates' verses are too musical in themselves to lend themselves gracefully to musical dress; that words without depth or subtlety, artless, good-natured prattle about birds, and trees, and love that glides smoothly toward the haven of sleek matrimony, poems by courtesy, are more to the purpose for musical stimulation. This was said of opera librettos long ago, and by famous men. I fail to see the reasonableness of the statement. I admit there are poems which are so musical that they are the despair of composers; but such poems are few. The operas of the last years that have aroused the most discussion have strong and imaginative librettos, with bursts of genuine poetry. Read carefully the libretto of Andrea Chénier, for instance. I quote one of the most recent operas.

There are five of Mr. Chadwick's songs: In Mead Where Roses Bloom; Sister Fairest, Why Art Thou Sighing?; Love's Like a Summer Rose; The Rose Leans Over the Pool; and Oh Let Night Speak of Me. The first of these after one hearing seemed deliberately self-conscious; I do not like to say there was straining after effect; for a careful study of the song might remove this reproach. Yet, if a song does not make its way irresistibly when all conditions are favorable, may there not be doubt of its spontaneity?

But the other songs raised no doubts and suggested no baffling problems. They are frankly melodious, although they are perhaps not for every singer or even declaimer. The Rose Leans Over the Pool is of such delightful archness that it must surely be a favorite in concert halls. Oh Let Night Speak of Me is of uncommon strength and beauty; it is nobly passionate.

* * *

Miss Edith E. Torrey, soprano, assisted by Mrs. E. D. Marsh, pianist, gave a concert in Steinert Hall the 26th. She sang songs by Schumann, Schubert, Brahms, Chaminate, Thomé, Mrs. Beach (Nachts, Die Verlorene, MS., new, and neither spontaneous nor interesting), MacDowell, Nevin and Widor. She also sang three old ballads. I regret to say Miss Torrey did not display beauty of tone or knowledge of vocal art.

* * *

Mrs. Szumowska gave a piano recital in Steinert Hall the afternoon of the 27th. The program was as follows:

Thème Varié, The Harmonious Blacksmith	Händel
Pastorale	Scarlatti
Capriccio	Schumann
Pantaisie, C major	Schumann
Nocturne	Chopin
Étude	Chopin
Mazurka	Chopin
Scherzo	Chopin
Minuet, A major	Paderewski

(New. First time.)

The new minuet by Paderewski might have pleased if Paderewski had not written some time ago a minuet that has been played in several large towns and sundry boarding schools. The new one squints often at the old. Now you would swear that the old one was distorted in some singular fashion; and now you would swear that the new minuet was the old one played backward. There is little in it that is new, and that little is deliberate and perfunctory.

As for Stojowski's value, it is a bunch of artificial flowers.

The concert as a whole gave large pleasure. Technique answered fluently nearly all the demands made upon it; beauty of tone that never degenerated into sentimentalism; grace of expression that was not finical, and refinement that was not supercilious—these were displayed without coquetry or affectation; and these characteristics combined with fragrant personality again persuaded me that the piano is not inevitably a formidable machine of torture.

It is true Mrs. Szumowska is not a heroic pianist. In the stormier passages of Schumann's Fantaisie she was hurling thunderbolts; but when the thunderbolts were hurled, they were not authoritative; the hearer was neither stunned nor branded; he applauded the graceful attitude with which the bolt was launched. And for this matter, if pianists persist in playing the Fantaisie, why will they not omit the second part, the Mässig, durchaus energisch, for it contains measure after measure of dismal padding.

I wonder if Mrs. Szumowska longs to be an Amazon of the piano. I am sure there are Amazons who envy her elegance. For to be in full sympathy with heroic playing, the hearer himself must be screwed up to the heroic pitch. He must emphatically be in the vein. It might be well for him to prepare himself for heroic enjoyment, as Fuseli ate raw pork for picture inspiring dreams. When Mrs. Szumowska plays the music of Scarlatti or Chopin, the jaded hearer is soothed, reminded of days unknown to the calen-

dar; reminded of other moods than those awaiting him without the concert room.

Not that her playing of the pieces by Chopin was uniformly admirable. She took the scherzo at too fast a pace. The beauties of the music were revealed imperfectly, as glimpses of landscape caught through windows of a mad express. Her speed outstripped her technique. If she had chosen a slower pace, the idea of speed would have been more forcibly presented.

A charming player! Would that there were more like her! And would that I might hear her play pieces by Stcherbetscheff and Moussorgski.

* * *

The program of the thirteenth Symphony concert was devoted exclusively to pieces by Schubert, in honor of the anniversary of his birth (January 31, 1797). It was as follows:

Unfinished Symphony, B minor	1822
Songs with piano:	
Gruppe Aus dem Tartarus	1817
Greisengesang	1820-22
An Schwager Kronos	1816

Mr. Max Heinrich

Symphony No. 9, C major 1828

Mr. Apthorp has made a discovery. Just as Mr. Richard Harding Davis discovered Paris and London, and Mr. Henry A. Clapp, the eminent Shakesperian critic, discovered Francis Wilson two years or so ago in the jungles of musical farce, so Mr. Apthorp has discovered the first performance of the great C major symphony.

I quote from his program book of the 30th:

This symphony was written in March, 1828. It was never performed during Schubert's lifetime. The current legend is that the MS. was never known to anyone until it was discovered by Robert Schumann, some ten years after the composer's death; and that the first public performance was at the Gewandhaus in Leipzig under Mendelssohn's direction on March 22, 1839. In a notice of a second performance in December of the same year, in the Leipzig Allgemeine Musikalische Zeitung, much astonishment is expressed that so great a work should have lain so long utterly unknown.

But it seems to me that this legend cannot be wholly true. In the issue of the Allgemeine Musikalische Zeitung for February, 1829—that is, ten years earlier—I find an account of a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert. The work is described thus: A beautiful, diligently worked out composition, the especially pleasing movements of which are the scherzo and the finale. What might be blamed in it is that the wind band is far too richly represented, whereas the stringed instruments, on the other hand, occupy a subordinate position. This seems to me to describe the work accurately enough for recognition. The criticism of the wind instruments playing too prominent a part would certainly not apply to the other, smaller and earlier symphony in C. So it seems as if the score of the great ninth must have been lost after this first performance in Vienna, not quite three months after Schubert's death.

* * *

Now what are the facts that are accepted by all?

Schubert gave the great C major symphony, in 1828, to the Gesellschaft der Musikfreunde, Vienna. The Society found the work too long and too difficult.

He then substituted in its place the sixth symphony (C major). He died November 19, 1828.

The said Society gave two performances of this shorter C major symphony—December 14, 1828, and March 12, 1829.

The first performance in Vienna of the great C major symphony was in the year 1839, and it was only partial; the



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first two movements were played, and they were separated by an aria of Donizetti. The symphony had been produced before that at the Gewandhaus in Leipzig, March 22, 1839.

I have taken these facts from Hanslick's *Geschichte des Concert Wesens in Wien*, pp. 284, 285.

But how about this review in the *Allgemeine Musikalische Zeitung* for February, 1829, of "a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert"?

Is Mr. Apthorp sure that "the 14th" refers to February? News was slow of travel in 1829. It is similarly slow to-day in the music journals of Leipzig. It is almost impossible that a concert given in Vienna February 14 should have been reviewed in the February number of the *Allgemeine Musikalische Zeitung*. It is highly probable that a concert given in Vienna December 14, 1828, should not be reviewed by the said journal until February, 1829. Now the symphony played December 14, 1828, was the shorter symphony in C major.

The criticism concerning the too rich representation of the wind band might have been applied by the critic to any symphony. He had his article to write. Not to find fault with something would lead to suspicion of his acumen.

You surely do not expect me to write a commemorative article on Schubert, just because to-day is January 31, 1897. I answer in the words of Mr. Henderson of the *New York Times* of this morning: "Can I say to myself, 'Now you must have a Schubert fever? Let it rage. If it does not rage spontaneously work up the rage.' Furthermore, it is not necessary. Everyone is singing or playing Schubert to-day, and he is being celebrated by machine-made essays and lectures all over the land. Schubert is a little too sacred to me to be treated in a business-like manner."

Mr. Paur's reading of the symphonies is not to be commended unreservedly. He was inclined to dawdle sentimentally with the second themes, and he often turned the simple flowing curves of Schubert's architecture into broken, irregular and rigid lines. It seemed more than once that he stopped the onward sweep of a movement so as to let the woodwind men come down to the front of the stage, show their instruments to the audience as an evidence of good faith, and then play their pretty tunes. And in these symphonies, by the way, the woodwind men covered themselves with glory. In the C major symphony the pace was not always hot enough to allow the difficult violin figures to be in evidence.

Mr. Heinrich is heard to far greater advantage in a smaller hall than Music Hall. He declaimed with intelligence and self-consciousness that was akin to arrogance; but the voice was without sensuous charm, and it did not fill the hall. Nor was he fully master in the expression of his honorable intentions. The *Greisengesang* demands a singer of genuine vocal art. I admire Mr. Heinrich in certain ways; he is first of all an interesting individuality. He is not an accomplished singer; he is a very acute declaimer, with intelligence and imagination. But the supreme songs of Schubert should be sung. Neither Gruppe *Aus dem Tartarus* nor *An Schwager Kronos* is one of these supreme songs. That Mr. Heinrich was not effective in them is due to the fact that Music Hall is too large for the spell of his individuality.

Mr. Paur accompanied Mr. Heinrich. He played with a heavy touch, without a keen sense of rhythm, and with a passion for the damper pedal.

Can anyone give me information concerning the following announcement in the shape of a handsome book plate that I

saw yesterday? The probable date? Or what became of the shop?

At the top Arion, seated on a dolphin, is picking the strings of a huge guitar. On each side of the announcement is a mask at the head of perpendicular fancy work, in which various instruments are worked. The announcement reads:

"James Harrison begs leave most respectfully to, acquaint the Ladies and Gentlemen of New York and the Public in general that he has opened a Musical Circulating Library at his Store in Maiden Lane, which he means to carry on upon a very extensive plan and which he humbly hopes will merit the approbation and patronage of a generous Public."

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There is another line, nearly illegible, ending "in Town or Country Tuned and Repaired." PHILP HALE.

Boston Music Notes.

JANUARY 30, 1897.

Mrs. Alice Bates Rice, who was the soprano at the recent music festival in Ogdensburg, N. Y., has been studying for the past three years with Miss Clara Munger. Her success at the festival was most gratifying in every respect. A list of the soli work that she did sounds formidable for four concerts and shows Mrs. Rice's versatility: *The Creation*, *Hiller's Song of Victory*, *Jewel Song (Faust)*, *Polonaise (Mignon)*, song by Raff, the soprano part in the quartet from *Rigoletto*, quartet from *Martha* and quartet by Gluck. How many young singers have so varied and extensive a repertory?

Miss Suza Doane has added another to her list of successes this winter. Her recital last Monday evening in Academy Hall, Salem, with Mrs. Annie Gardner, of Washington, D. C., called forth a large, appreciative audience, composed of the best people in Salem. Miss Doane played under specially trying circumstances, having crushed the fingers of her right hand two days before the concert, but she bravely went through the difficult program, substituting two left-hand studies for the Chopin numbers, and was enthusiastically applauded at the close. Mrs. Gardner's voice, a rich soprano, was heard to special advantage in Gounod's *It Is Not Always May*, and Horrock's *Bird and The Rose*, which won for the singer numberless recalls.

The B. F. Wood Music Company has just opened several cases of new volumes of Edition Bosworth. This

edition is largely made up of educational works for piano, edited by Heinrich Germer. The works of Mr. Germer received the highest recommendation from Liszt, Von Bülow and all the most influential music journals throughout the world. His editing is very thorough and strictly up to the modern ideas of piano playing.

Among the new volumes are four of Practical Teaching Material, selected and graded for systematic study, phrased, fingered and critically revised by Mr. Germer. In compiling these four volumes he has selected from the music pieces of the best recognized tone poets only such as are calculated to advance the student from the technical as well as from the musical point of view, and has arranged this new material so that it shall gradually lead from that which is fairly easy to that which is difficult, and has put such material into a form suited to the requirements of the age.

Special care has been taken in respect to rational fingering. That the same is based on principles corresponding with the advanced technics of the present day is a matter of course.

Among the other new volumes were two Tchaikowsky albums containing many of the popular works of this writer, all very carefully edited by Mr. Germer; also *The School of Sonata Playing*, consisting of three volumes selected from the works of Andre, Schmitt, Beethoven, Diabelli, Clementi, &c. These have been revised in an instructive form and placed in progressive order.

There were also two new editions of Mendelssohn's *Songs Without Words*, Chopin mazurkas and Chopin waltzes, and two new sets of Piano Studies, op. 134 and 125, by Döring.

All the above volumes are in the popular low-priced series and the printing is the finest that can be had. The B. F. Wood Music Company is surely to be congratulated on having added this series of volumes to its already large stock of valuable teaching music.

The first of the three subscription concerts to be given by the New England Conservatory of Music will take place in Steinert Hall on Tuesday afternoon, February 2. The list of patronesses, about 150 in number, includes the names of well-known society people in Boston and suburbs. The best pupils of the conservatory have been selected to give the program. The net proceeds of these concerts will be paid into the treasury of the Beneficent Society, which aids talented conservatory students by lending them money toward their tuition. The principal purpose of the course of concerts, however, is to make the public acquainted with the best work of the conservatory.

Mr. James Logan Gordon, who for years was general secretary of the Boston Y. M. C. A., and a writer and speaker of wide reputation, and Mr. O. J. Hackett, a Boston tenor, are at work upon a valuable book entitled *Prominent Musicians of Boston*, in which will appear a cut and sketch of every musician in the city of reputation, and will be of value to all interested.

Mrs. Francis A. M. Bird is arranging for two subscription concerts to be given at the house of Mrs. Frederic Rhaxter Parks, Devon road, Newton Centre, on the evenings of February 17 and 24. The first evening will be devoted largely to the music of Robert Schumann. Miss Anna Miller Wood will sing the *Frauen Liebe* cycle.

Mr. Everett E. Truette has just received from the choir and music committee of the First Parish Church of Watertown, where he directed the music and played the organ until he went to Worcester, a handsome cut glass punch bowl and ladle as a token of their esteem.

The *Stabat Mater* will be given on Sunday evening at the First Baptist Church, Commonwealth avenue, Mr. McNorman McLeod organist. The choir, as usual at musical services, will be assisted by Mrs. Jenny Patrick Walker,

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Miss Gertrude Edmands, Frederick Smith and Arthur Beresford.

Miss Olive Mead, violinist, assisted by Miss Lena Little, contralto, and Mr. Max Zach, accompanist, will give a recital in Steinert Hall on Tuesday evening, February 16.

Miss Aus der Ohe, who recently made a pronounced success as soloist with the Boston Symphony Orchestra, and who is well known by her previous visits to this city, will give her first piano recital of the season in Steinert Hall on Tuesday afternoon, February 9.

Wagner's Opus 2.

WILHELM TOPPERT writes in the *Kleine Journal* an interesting article respecting the "fable of the unknown composition by Richard Wagner, named the Second Concert Overture."

"Wagner wrote," he says, "at least eight overtures which have not been printed. The first, B major, is utterly vanished; the others are preserved. Among them is one, C major, with fugue, on which the composer forty-five years later set some value. The missing parts for this work Hegar, of Zurich, found in an old bundle. This bundle, with other fragments of Wagner's music, was sent to Hegar in 1877 by the Paris publisher Durant, in compliance with a request from Bayreuth. They were at first neglected, and only lately underwent a more careful examination."

"As in the first report no key was mentioned, and in later reports a false one, it was impossible for even a Wagner expert to say which youthful work of Richard Wagner was in question. I owe to Herr Hegar a copy of the first theme and some other details. Wagner wrote the C major overture in his nineteenth year. The original partition, dated Leipsic, March 17, 1832, can be found in Wahnfried, bound up with two other overtures from his early creative period, one in D minor, and the other for Raupach's König Enzo. (The complete parts of the latter I saw in the Court Library of Darmstadt in 1888). The overture in question was performed for the first time by the Leipsic Society, Euterpe; then, April 30, 1832, in a concert given by the vocalist Matilde Palazzesi; and, on May 22, 1873, as a surprise for the sixtieth birthday of the composer, on the occasion of a performance in the old Bayreuth Theatre."

"On October 18, 1877, Wagner sent me the parts to Berlin, as he wished for a performance in the concert house. I prepared a partition with the necessary reductions, and Bilsen, on November 30, 1877, adorned the program of a Wagner evening with the novelty. At that time it was good form in Berlin to be an anti-Wagnerian. No musician, Gustav Brah-Müller alone excepted, was present at the concert. If I do not mistake only the *Börsen Courier* had a notice of the event. To-day no one knows anything correctly, and everybody is chattering; nineteen years ago anybody could hear it, and everybody ignored it! In the fashion or out of the fashion—there is the difference between appreciation and indifference. The scoring of the overture is: strings (viola 1st 2d), two flutes, two oboes, two clarinets, two fagotti, two trumpets, four horns, three trombones and two kettledrums."

"How came the parts (presumably fully arranged) to Paris? I do not know. When Wagner on his way to London made a brief pause there on March 2, 1855, he wrote to his old friend Fischer, of Dresden, who had in his

keeping many of his things, and asked him to be good enough to send him various pieces (his own and others), the No. 7 on the list being 'Three overtures by me (score),' and referring to the volume with the C major overture already mentioned."

"In the fall of 1877 I worked several days at Bayreuth at Wahnfried, studying the unprinted compositions of Richard Wagner, to see those which are preserved there, and among other things to learn what the master had told of them either by word of mouth or in his (then unpublished) *Lebens-Erinnerungen*."

"Those investigations still do me good service in the search for the lost early essays. I saw much that was interesting, even the autograph of the Faust overture (in its original form, Paris, 1840); it bore on the outside page the inscription, 'Der einsame Faust, oder Faust in der Einsamkeit.' A tone poem for orchestra, by Richard Wagner. On the inside was written 'Zu Goethe's Faust, First Part,' and in a later hand 'Overture.'"

"The Albumblatt, C major, dedicated to Princess Pauline Metternich, is well known. I possess in my collection, besides this, three others, one printed for Frau Betty Schott; a very beautiful unknown A flat major, 1861, composed in Paris for the Princess Pourtales, and the fourth."

"Among the notes that I made at Wahnfried in 1877 is a copy of a waltz, E flat major, thirty-two bars, from the period of his Zurich exile. The piece is not of much importance, but it contains as dedication some lines which show that he was in a good humor. The transcription may be of interest to many:"

"Zürcher Bielliebchen-Walzer, ober Polka oder was sonst. Der vortrefflich erzogenen und in Dünkirchen vorzüglich gerathenen Marie aus Düsseldorf gewidmet vom besten Tänzer aus Sachsen, genannt Richard (!) der Walzermacher. Schliesslich giebt der Komponist die heilige Versicherung, dass er schöneres Papier genommen haben würde, wenn ihm solches zur Hand gewesen wäre; er bittet daher seine Patronin, Gott nachzuahmen, welcher bekanntest auf den Walzer und nicht auf das Papier sieht. Ganz schliesslich ersucht der Komponist ausserdem, beim Vortrag seines Werkes Alles, was zu schwer sein folte, auszulassen, überhaupt möchte er allerschliesslich noch um Nachsicht wegen etwaiger Fehler gegen den Kontrapunkt gebeten haben."

"This Albumblatt, written with a lead pencil, is still unprinted."

Hermann Zumppe, who has just been appointed court capellmeister at Schwerin, writes: "Frau Cosima Wagner planned for May 22, 1873, the master's sixtieth birthday, an extraordinary festival to consist of the performance of two youthful works of Wagner, which were neither printed nor in anybody's possession, but religiously preserved at Wahnfried. One was a grand festival cantata in seven movements, which the master had composed when capellmeister at Magdeburg for orchestra, chorus and solo, and for which the text uniting the different musical pieces was also by Richard Wagner. For the intended performance it was necessary to eliminate this connecting text and the text for the vocal parts, and reconstruct it for the festival. At the request of Cosima Wagner this difficult task was undertaken by no less a person than Peter Cornelius, the poet-composer of the Barber of Bagdad, &c., who came from Munich to Bayreuth for the performance. An orchestra was required, as there was no competent one at Bayreuth. I was

sent by Frau Wagner to Nuremberg to hear, and if I liked it, engage the orchestra there."

"Finally an orchestra from Würzburg undertook the task. Then the rehearsals began, not only of the cantata, but of another youthful work, a grand concert overture in C, with a slow introduction, an allegro with an elaborate fugue, the origin of which was still earlier than that of the cantata. The performance took place May 22, 1873, in the old opera house at Bayreuth, and began with the overture, confided to me, while the direction of the festival cantata was assigned to Wagner's nephew, Alexander Ritter. The master had no inkling of the performance, and still less of the performance of his two youthful works, and when he appeared with his wife on his arm in the theatre in the evening an extraordinary surprise awaited him, which Frau Wagner afterward described for me. He listened attentively to half of the introduction, an expressive violoncello cantilene, and asked for the composer. Frau Wagner did not say a word. He continued to listen with great attention, and then remarked, humorously: 'It is strange; the piece cannot be either by Beethoven or Bellini, and is quite original.' At last he got on the track, and with emotion remembered the composition of his earliest youth that had quite escaped his memory."

New York College of Music.

MR. ALEXANDER LAMBERT has every reason to be satisfied with the progress made by his pupils, with his faculty of thirty-two teachers, and with the audience, which invariably crowds any musical affair given at the College of Music.

Little Gussie Zuckerman, pianist, made the hit of the evening at the last concert with the Jensen étude and Hiller's Albumleaf; Miss Baldwin did well (Schutt's Impromptu), and young Antony Gloeckner, violinist, played, as he always does, excellently, Miss Tillie Stiller coming a close second in her pieces; a nocturne by Chopin and Capriccio by Bohm. Others who participated were Misses Doisen, Prowell, Zimmerman, Beckwith, Gehlert and Campbell; Messrs. Costikyan and Cowan.

Many inquiries having been received as to the present roster of the College of Music faculty, it is herewith appended:

Piano Department—Alexander Lambert, director; D. M. Levett, Hugo Grunwald, Wm. Ebert, S. Camillo Engel, Elsa von Grave, Hubert de Blank, August Spanuth, Max Liebling, F. W. Riesberg, Jessie Shay, Eugene Bernstein, E. B. Munger, Clementino de Macchi, Ada Smith, Gertrude Barber.

Vocal Department—Mme. Wizjak Nicosesco, Mme. Clara de Rigaud, Hans Jung, Mme. Grau-Maier.

Vocal Sight Reading Department—F. Damrosch.

Violin Department—Henry Lambert, M. Sandberg, Mark Fonaroff and assistants.

Violoncello Department—Hans Kronold.

Harmony, Counterpoint, Composition, Instrumentation—C. C. Muller, S. Austin Pearce (Mus. D. Oxon), Edgar S. Kelley.

Organ Department—Dr. S. Austin Pearce.

Harp Department—Matilda Pastor.

Lectures on History of Music—Engagement pending.

Orchestra Class—Elliott Schenck.

Chamber Music Department—In this department pupils sufficiently advanced are instructed in chamber music, practicing in trios, quartets and quintets under the personal supervision of the professors.

Wind Instruments—Soloists of the New York Symphony Orchestra.

String Orchestra—Henry Lambert.

Mandolin Department—Carlos Curti.

Operatic Department—Mme. Wizjak Nicosesco.

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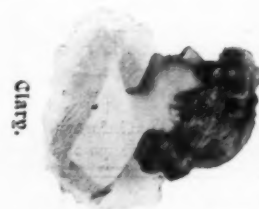
Carl E. Dufft, Bass-Baritone.

Kathrin Wilke, Dramatic Soprano.

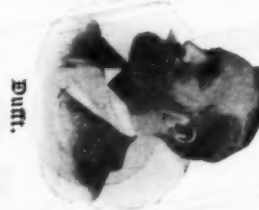
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CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, January 30, 1897.

LEO STERN, the 'cellist from London, made his American debut yesterday, and with most gratifying results. He is, with the exception of Godowsky and the always incomparable Nordica, the most important and satisfying soloist we have had here this season. His playing is that of the educated musician, entirely free from mannerisms, and he is at all times simple and unaffected. He has beautiful tone color, exceptionally fine technique, temperament of the most musical description, and interprets all his work in a masterly style.

Mr. Stern was the first exponent in America of Dvorák's new concerto, a composition written with an elaborate accompaniment almost as important for the orchestra as for the solo instrument, but the accompaniment was several times made too dominant, and, large as is Mr. Stern's tone, it was quite obscure. Considering that he studied the work under the guidance of the composer, it may be taken for granted that his performance was a true interpretation of the Dvorák music, and that it bears the genuine artistic stamp, so that if at times the 'cello failed to be heard it was not the fault of the artist, but of the orchestral accompaniment. Mr. Stern scored a splendid success, unanimity of opinion prevailing that here was an uncommonly well gifted exponent. He is one of the few importations to whom it is possible to listen to with genuine delight, and who by legitimate art can obtain admiration from both men and women without any resort to the tricks of the quack musician, who too frequently visits us, making abject sentimentality do duty for musical ability. Leo Stern is a welcome relief in a season of mediocrities in Chicago. He played for encore after many recalls Godard's berceuse, and played it delightfully.

Dvorák's new concerto from one hearing is an attractive work, full of technical difficulties, a tremendous work to grasp at once, for it is one which requires to be studied and thought out, studied and restudied, and not to be dismissed lightly with some casual commendation. Think of the time, the infinite labor, the anxiety, the patience, the brain work given to such a composition, and then think of the few minutes it takes some caviling critic to belittle and perfunctorily dispatch! Of what value can such criticism be to the thinking student!

Mrs. Regina Watson gave her second lecture on Wednesday afternoon, which was well attended. It treated of Italian music from the sixteenth to eighteenth century and was illustrated by many beautiful examples of Italian music. These lectures have been very successful and are to be repeated in the near future.

Emil Liebling and Sidney Biden gave a piano and song recital at the Chicago University Wednesday at 5 o'clock.

The Amateur Musical Club gave a general concert Monday last. Mrs. Coolidge, Mrs. Oscar Remmer, Misses Ida Calkins, Phillips, Richardson, Hawley, Mmes. Ullmann, Bradley and Hiner assisted in the program.

Mme. Nordica and her company give a concert in the Auditorium February 8.

Mme. Carreno will give her first recital February 13, not February 3, as originally intended. This is certainly more

fitting. Teresa Carreno must make her re-entrée in Chicago with suitable surroundings, which can only be had at the Auditorium. We are to hear her next week with orchestral accompaniment, when she plays the Beethoven G minor concerto. The greatest interest centres in her appearance, and the present topic in musical circles here is Carreno and but little else.

The first of the Sunday popular concerts was a great success, notwithstanding that the temperature registered twenty degrees below freezing.

The following program was given:

Organ, Tannhäuser March.....Wagner
Mr. Harrison M. Wild.
Song, Gypsy John.....Clay
Mr. Sidney P. Biden.
Piano, Impromptu, op. 142, No. 3.....Schubert
Mrs. Maud Hartley.
Violin, Introduction and Rondo Capriccioso.....Saint-Saëns
Mr. Max Bendix.

Organ—
Pastorale.....Wachs
Grand Offertoire, op. 7.....Batiste
Mr. Harrison M. Wild.

Songs—
The Sea.....MacDowell
Marie.....Franz
The Leather Bottel.....Old English [1682]
Mr. Sidney P. Biden.

Violin—
Adagio Religioso.....Vieuxtemps
Scena de la Czarinas.....Hubay
Mr. Max Bendix.

Piano—
Henxentanz.....MacDowell
Nocturne, D flat.....Chopin
La Livry.....Chaminade
Mrs. Sara Sayles Gilpin.

Song, Sunshine and Rain.....Blumenthal
Mrs. Maud Hartley.
Organ, Concert Variations on an American Air.....Flagler
Mr. Harrison M. Wild.

Max Bendix had splendid success in the Western and Southern States lately. Here are some of the press notices received on his playing:

Max Bendix, violinist, is the star member of the company and an artist whose work will compare favorably with that of any of the more noted modern violinists.—*Dramatic Mirror*.

The technique and expression in the rendition of Hubay's Carmen Fantaisie, Chopin's Nocturne in D and Popper's Elfentanz by Max Bendix demonstrated that he was a violinist of the first rank.—*Of tawa Daily Journal*.

When one comes to speak of Max Bendix and his violin criticism is silent. He has appeared here with Thomas' Orchestra, and Keokuk people are rather glad that he ceased to be solo violinist and assistant director of that organization, for it gave them an opportunity to hear him they might not otherwise have enjoyed. Keokuk has a measure of personal interest in Mr. Bendix from the fact that Miss Ivins and he were fellow pupils and medal winners in the Cincinnati Conservatory, and when he was last here a few friends were privileged to meet him socially as the guests of Miss Ivins. Last night his numbers included Hubay's Carmen Fantaisie, Chopin's Nocturne in D and Popper's Elfentanz. Four times he was recalled and twice he responded with encore numbers. In his hands the violin sings and paints pictures and conjures up visions and tells most delightful tales, all by the little waves of sound it sends dashing against the ears of the rapt listeners. Nothing could be more realistic than the Dance of the Elves, hearing which one remembers all the fairy tales and saw all the unspeakable visions of childhood. Nothing could be more soothing to the jarred sensibility, than the Chopin nocturne. In tone, technique and individuality of expression Mr. Bendix's violin playing is consummate art.—*Keokuk Journal*.

Without prejudice to any other performer on the program, it must be said that Mr. Max Bendix, the violinist, is the leading feature of the excellent little traveling company. Mr. Bendix's single number and double number were most heartily encored. His tone is remarkable for richness, sweetness and purity, and his execution is marvelously easy and graceful. He seeks to bring out the sweetness and mellowness from his violin rather than to pose as a musical gymnast. Critics differed in their judgment of the Carmen Fantaisie and the Nocturne, but probably the greater number would award the palm to the latter number.—*Burlington, Ia.*

The work of Mr. Bendix was most excellent in every respect. His interpretation was fine and discerning, and his touch finished and accurate. He produced tones pure, round and full; tones which

appealed to the heart and made the listener forget both composer and performer.—*Daily Times, Streator*.

As concert master of the Thomas Orchestra Mr. Bendix made himself known throughout the country. His rank as an artist is of the highest. His performance last evening was rich in artistic qualities. The brilliancy of his technique, the purity of his tone, and the fire and spirit with which he played gave the keenest enjoyment. After Popper's Elfentanz the audience would be satisfied with nothing less than a double encore.—*Daily Democrat, Burlington*.

The audience had the extreme pleasure and privilege last evening of hearing the incomparable master of his art, Max Bendix, the great violinist. Few there are perhaps who might judge accurately of his masterly technique, so elaborately displayed in the fantasia by Hubay, where technical intricacies bristled through the different movements only to be conquered airily and gracefully, as the master hand, subservient to the great musical inspiration of the man, tossed them off so apparently careless for our pleasure. In the movements characteristic of this delicate abandon to the musician's own individuality seemed especially prominent, but it was in the exquisite nocturne by Chopin that the audience listened with that rapt enchantment which comes when the heart thrills with the intensity of excited emotions. It was in the nocturne that Bendix portrayed so expressively the dreamy sweetness of the theme, with here and there a minor strain, like the cry of an agonized soul, and then a bit of bright joyousness, all given so exquisitely and with the consummate ease of effect.—*Daily Times, Streator, Ill.*

Mr. Bendix has been re-engaged for the second concert of the Sunday night series, which takes place to-morrow.

George Hamlin, Chicago's star tenor, appears with the Chicago Orchestra, February 12 and 13, in the Wagner program. He also sings in Milwaukee for the Arion Club, February 9, and for the Apollo Club, in Chicago, February 11.

Earl Drake has been giving recitals in Batavia, Ill.; Aurora, Ill.; Elburn, Ill.; Burlington, Ia.; Rochelle, Ill.; Sheridan, Ill., and in all has met with much success.

Sousa's Band comes to the Auditorium February 1, 2 and 3.

Miss Mary Wood Chase, a young pianist but recently returned from Berlin, where she studied with Oscar Raif, is speedily winning her way by her really sound performances. She has quite a large class, and is also giving recitals in several cities. With tremendous energy, a fine knowledge of music, and conscientious work she should be very successful.

Theodore Spiering gave a pupils' recital to-day at his studio in Steinway Hall. I hear excellent accounts of the work done.

Miss Jenny Osborn, our young soprano, who is coming so much to the front, had an immensely successful tour. She received many complimentary notices:

Miss Osborn's number, Gounod's waltz song, Romeo and Juliet, was almost rapturously applauded, and she responded with The Ivy Green, a ballad of much sweetness. Her voice is mezzo soprano, of good range and fullness of tone; it is well cultivated and perfectly under control; it has a sympathetic element that is very attractive.—*Keokuk Journal*.

Miss Jennie Osborn was the only other soloist. She had no new field to conquer, for when she was heard here as one of the soloists in the Messiah she won all hearts. She possesses such a sweet, unassuming yet dignified manner that it is a pleasure to see as well as hear her. Her voice is full, clear, sympathetic and of large compass.—*Daily Democrat, Burlington, Ia.*

Miss Jenny Osborn, the graceful and vivacious soprano, electrified her hearers by her clear, true voice, so admirably adapted to the coloratura music she affects. She gave us an encore Little Boy Blue, by Eugene Field, and gave it with great intensity of expression.—*Daily Times, Streator*.

The Ottawa *Daily Journal* said of Miss Jennie Osborn that the verdict of the audience was that she has a beautiful mezzo soprano voice, which she uses with artistic skill.

In Händel Hall this afternoon the pupils of Mrs. O. L. Fox, of the Chicago Musical College, gave a vocal recital. The program was an unusually fine one, and among those who appeared were several artists who have taken their places with the best known singers in the West. The pupils reflected great credit upon their instructor and the

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"SIEVEKING has a beautiful legato, and his touch is extremely good.—*New York Times*, November 16, 1896.

"He is a great, a wonderful pianist. He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth.—*New York Sun*, November 16, 1896.

"His reading of the concerto exhibited a satisfactory if not brilliant technique, and a decided poetic feeling.—*New York Herald*, November 16, 1896.

"SIEVEKING has a singing touch, abundant technique, tremendous wrists, supple and sonorous, and a most brilliant style. His success last night was marked.—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensuous, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm.—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night.—*New York Press*, November 16, 1896.

"When the occasion required it he could accomplish wonders, but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks.—*The Mail and Express*, New York, November 16, 1896.

college of whose faculty Mrs. Fox has been a valued member for the past fifteen years. The program follows:

- Trio, duet scene, Faust.....Gounod
Grafton C. Baker, Charles F. Champlin, Harry Truax.
Song, Thou Brilliant Bird.....David
Emilie Brandt.
Song, Invocation.....d'Hardelet
Grace Whistler Sarlis.
(Violin obligato, Agnes Pringle.)
Songs—
I'll Sing Thee Songs of Araby.....Clay
In the Leafy Shade.....De Koven
Grafton G. Baker.
Duet, Samson and Delilah.....Saint-Saëns
Grace W. Sarlis and Charles F. Champlin.
Song, Villanelle.....Del Acqua
Jeanet Christine Lyman.
Duet, Merry Wives of Windsor.....Nicolai
Emilie Brandt and Mrs. J. Boetter.
Aria, Il Guarany.....Gomez
Geneva Erb.
Songs—
In Thy Memory (written for this occasion).....Kate Vanderpool
The Answered Prayer.....Porter
Charles F. Champlin.
Scene, Huguenots.....Myerbeer
Queen.....Jeanet Lyman.
Urbano.....Gertrude O'Brien.
Ladies in waiting.....Emilie Brandt, Grace Sarlis.
Chorus by members of the class.

The Chicago Musical College certainly neglects no opportunity of giving its students every advantage to perfect their musical education. At the Saturday matinée in Händel Hall, February 6, Mr. William Armstrong, the critic who has done much for music in the West, will lecture to the pupils. Two musical numbers will precede the lecture: Mr. Hans von Schiller will play Variations, op. 5, Alnaes, and Mr. Bernhard Listemann, the violinist, the Notturmo, Ernst, and Saltarello (manuscript), Franz Listemann. It goes without saying that the afternoon will be one of thorough enjoyment for the students and of great educational value as well.

FLORENCE FRENCH.

Productions at the Paris Grand Opera.—M. Jules Martin has compiled a list of works produced at the Grand Opéra House, Paris, from January 1, 1830, to June 30, 1896. In these sixty-five and a half years French composers were represented by Auber, 1,163 times; Halévy, 1,078; Gounod, 1,081; Adam, 578; Ambroise Thomas, 469; Delibes, 274; Reyer, 246; Massenet, 222; Schneitzhoefer, 221; Herold, 173; Saint-Saëns, 160; M. Labane, 135; and 19 others 1,140. Total for French composers, 6,920 times. Italian composers: Rossini, 1,409; Donizetti, 1,003; Verdi, 721; Pugnani, 322; eight others, 337. Total Italian composers, 3,792 times. German composers, 2,603; Wagner, 260; Mozart, 227; Weber, 207; six others, 241. Total German composers, 3,538 times. Eight composers of different nationalities, 238 times. Total Foreign composers, 7,618. The most numerous performances in one year were of Meyerbeer, 100 (1865); Gounod, 87 (1889); Auber, 75 (1833); Wagner, 70 (1893); Rossini, 63 (1830); Halévy, 59 (1835); Thomas, 58 (1868). The works most frequently given in one year were L'Africaine, 88 (1865); Faust, 72 (1869); Romeo et Juliette, 63 (1889); Hamlet, 58 (1868). During the last twelve years, under the Gailhard management, the numbers are: French composers, Gounod, 518; Reyer, 220; Massenet, 165; Saint-Saëns, 127; Thomas, 114; Delibes, 106; various others, 392; total, 1,642. Foreign composers: Meyerbeer, 419; Wagner, 257; Verdi, 240; Donizetti, 115; Rossini, 103; Mozart, 19; Weber 13; total, 1,166. Since 1830, then, the Grand Opéra gave 122 operas and 66 ballets—total, 188 works—by 81 composers, of which 51 were French, 12 Italian, 9 German and 9 various nationalities.

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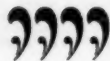
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GOTHAM GOSSIP.

NEW YORK, February 1, 1897.

DEAR FRIEND—Your parody of my *If I But Knew* was all O. K., and touched some vital as well as victual points to a nicety. I was myself inspired to pen a popular version of perhaps my most successful song, hoping thereby to increase the royalty returns. It was my conviction that the revised version would appeal to a different class from the original, and thereby double the sales, but my publishers thought differently. There you have it again—genius is always at the mercy of venal commercial agents, who have no proper appreciation of the true sparkle of inspiration!

Here is my revised version!

Yours,

WILSON G. SMITH.

CLEVELAND, Ohio, January 29, 1897.

IF I BUT KNEW.

If I but knew what the gossips say,
Chattering secrets night and day,
I'd give the snap, love, dead away,
If I but knew.

If I but knew how the brewers brew
Good lager beer from a hop or two,
I'd fill zwei glass for me and you,*
If I but knew.

If I but had a note or two,
I'd write a thirty day one for you,
But what to do when the thing came due,
If I but knew.

So writes me Smith. Now get you hence and buy the original of these parodies—about the tenderest love song I know, both words and music!

An attractive affair was the Students' concert of the Scharwenka Conservatory of Music, given in Steinway Hall with the following array of talent: Piano, Miss Fannie E. Levy, Miss Anna S. Wyckoff, Master Arthur Hochmann, Miss Alma Braumann; violin, Miss Christine Dyer, Mr. Leo Buerger; vocal, Miss Anna M. Kreiling; accompanist, Miss Helen Collins.

Of these, young Hochmann is most advanced; his playing was a joy from beginning to end! I have seldom heard the intricate *Summernights' Fantasia*, by Liszt, played that way, and his speed and endurance in the big A flat Polonaise (Chopin) was simply amazing. The lad is but seventeen years, young, too, and has evidently not attained the size which nature intended, and which is suggested by his name. Miss Levy's small hands and short fingers are not fitted for the massive chord effects of Scharwenka's concerto, accompanied on a second piano by the composer; nevertheless she gave us a very neat performance from memory, her staccato, trill and octaves being effective. During the first movement, in B flat minor, the curious effect of a *treble ostinato* was observed—an organ-point on a high F, produced by a gas jet. As it was strictly in tune, however, it was not annoying. From which you may see that the gas

* Impolite, but demanded by the exigencies of rhyme.



MISS FANNIE HIRSCH

SOPRANO.

Concert and Oratorio.

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HERMAN KUHN, 2d Violin.
FREDERICK SCHAEFER, Viola.
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jets in Steinway Hall are kept in *tune*, that they know enough to pipe the unmusical note "F," and not "W" or "X," or some other unmusical letter, and so on with other deductions and inferences. Miss Dyer, a self-possessed young violinist, played Wieniawski's *Legende* (and vastly better than the piano accompaniment—not Miss Collins', however). Miss Wyckoff gave a worthy performance of Beethoven's sonata, op. 110; Mr. Buerger the Bruch violin concerto, and Miss Braumann Paderewski's Polish Fantaisie, all with imposing effect.

Herr Scherhey's soirée musicale at the same place was a thoroughly German affair, most of the songs being sung in German—indeed, the only un-Vaterlandish thing in it all was the above title. Mrs. Dorothea Auspitz Phillips sang songs by Otto Lohse, and Liszt's *Lorelei*; Miss Margaret Crawford, a Loewe Ballad and Faust excerpt; Mr. Xanten, the Carmen Flower song, and the others who participated in the program were Misses Martha Wettengel, Louise Mengel (the family of Bengel were not represented, however), Maria L. Brun, Marie Paltz, Ella Staab, Marguerite Arcularius, and Messrs. Thomas Prehn and George A. Walter. These latter I could not hear, however, for there were several other concerts to attend the same evening. I must not, however, forget pianist and accompanist Herman H. Wetzler, on whom fell the brunt of the hard work of the evening. Just try it; play twenty-two song accompaniments and two piano solos and see if it is play or work!

Herr Scherhey's method has in the short space of two years attracted to him a large clientèle of pupils, and the pleasure they gave their friends, who thronged the hall to its utmost capacity, is the best index of the teacher's merit and popularity. Among the distinguished guests present were Mr. Xaver Scharwenka and Herr Otto Lohse.

The second Carri brothers' concert (New York Institute for violin playing, piano and vocal culture) at Chickering Hall was devoted to chamber-music in its highest form, interspersed with vocal solos by Mr. Paul Petry (Dio Possente and Two Grenadiers), and violin solos by Mr. Ferdinand Carri (Vieuxtemps' concerto and Paganini Di Tante Palpiti). The ensemble numbers were a string quartet in F minor, op. 39, by Hermann Carri, and the quintet in C minor, for piano and strings, by that musical Krupp, Salomo Jadassohn, of Liepsic. I call him "Krupp" because of the many canons he has constructed. Well do I remember the conservatory affair in which this quintet was first produced, in 1882, and that the taking scherzo had to be repeated. Later it was done at a Gewandhaus Kammermusik, with Reinecke (Fuchs) at that piano. I have also a lingering recollection of a Blüthner Sunday morning matinée given by the Messrs. Carri, about 1881, in Liepsic, but the only positive memory left of that affair is that of a plump, red-cheeked blonde, white Gainsborough chapeaued, young American lass, who looked sweet enough to eat, and sat just forinst me. Subsequently, I believe I did attempt the cannibalistic feast alluded to—but that's another story, as Kudyard Rippling saith! Well, is it a wonder that the Carri brothers and the biggest white Gainsborough hat you ever saw are all a muddle in my memory?

Saint Philip's A. M. E. Church, on West Twenty-fifth street, has a choir to boast of—some forty boys and men—organist and choirmaster, Mr. E. B. Kinney, Jr.; Melville Charlton, assistant. Under that indefatigable and enthusiastic young man things have to go! There is an excellent balance of parts, noble basses (one of them sings low B flat), a full complement of tenors, and the boy who leads the altos is a jewel. This is the church of which Dr. Bishop is rector, and where Harry Burleigh, now at St. George's, began his vocal career.

They have an elaborate monthly musical service, and a

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week ago, assisted by an orchestra and Miss Rachael Walker, soprano (lately of Cleveland), gave the subjoined numbers:

Magnificat.....	Parker
Nunc Dimittis.....	Kinney
Then Shall a Star.....	Mendelssohn
Pastoral Symphony, strings.....	
Glory to God, chorus.....	
Rejoice, solo.....	From Handel's Messiah
For Unto Us, chorus.....	
Come Unto Me, solo.....	
Hallelujah, chorus.....	
Seven-Fold Amen.....	Kinney

You will see from the above that Mr. Kinney is also a composer, and I can certify to his special talent; but his greatest card is down his throat, for he has a powerful tenor voice, of dramatic possibilities, and Thiers promises great things.

The church edifice was jammed, and the impressive and highly dramatic evening service (Episcopal) listened to with intense interest. Who shall say *cui bono*? Let us rather exclaim: *Deo gratias*!

The musicale given in honor of Mr. and Mrs. Leon Jacquet (née Wetzler) by Mr. Bernard Sinsheimer at his spacious home on East Seventieth street was an enjoyable affair. If I was to specify any particular event it would be the Schumann Quintet (Mrs. Jacquet, Messrs. Sinsheimer, Lehmann, Barleiben and Kronold); the Van der Stucken songs (Miss Esther Hirsch); the flute solos, intermezzo and valse, Godard (Mr. Jacquet); the cello solos, Reverie and Caprice, Goltermann (Mr. Kronold); the bass solos, Sarastro aria and Two Grenadiers (Mr. Sparger); the Albulblatt, by Wagner, and Mazurka, Zarzycki (Mr. Sinsheimer); the piano and violin duo, Beethoven's Kreutzer Sonata (Mrs. Jacquet and Mr. Sinsheimer); and finale, the Volksliedchen and Fairy Tale, Komsak, a string quartet (Messrs. Sinsheimer, Lehmann, Barleiben and Kronold). This is what I would particularly specify,—but there's the whole program, so you can choose for yourself! It only remains to add that Mrs. Wetzler-Jacquet played finely. Mr. Jacquet (first flutist Boston Symphony Orchestra) amazed all by his wonderful, effortless flute playing, and the other participants contributed highly to the evening's pleasure, and especially handsome Esther Hirsch, the soprano, whose greatest hit was Tosti's Good-Bye.

The aesthetic man having been given a feast, mine host Sinsheimer, who is an accomplished host as well as violinist, followed this up by ministering to the inner man the cup that cheers, the bowling bowl (I mean the flowing bowl), and the elusive blueprint contributing to the good cheer of the affair.

Mr. Charles Heinroth, the young organist of Ascension Church, Fifth avenue and Tenth street, opened the new electro-pneumatic organ of forty-five stops, costing \$12,000, and presented to the church by Miss Rhineland last Tuesday, with the following program:

Fantasia and Fugue, G minor.....	Bach
Benediction Nuptiale.....	Saint-Saëns
Allegro, Symphony VI.....	Widor
Intermezzo, A minor, Sonata.....	Rheinberger
Chromatic Fantasia.....	Thiele
Fantasia, B. A. C. H.....	Liszt
Fugue, D major.....	Guilmant

Mr. Heinroth has just returned from a course of several years' study in Munich (with Rheinberger and others), and he is in great luck at once to fall into this place. The organ is very compact, beautifully voiced, perfect action, noble pedals, and thoroughly up to date. As to his ability—well, I have never heard such pedaling as in the great G minor; he has undoubted and special organ talent. Conveniently situated, there should be no reason why Heinroth should not institute a series of recitals after the plan of Brother Wm. C. Carl, on the corner above. Stir up the authorities! Mr. Heinroth is professor of organ and harmony at the National Conservatory, full of high aims and noble ambitions!

Miss Anne M. Britting, soprano, gave a concert in Steinway Hall last Thursday, assisted by the following artists: Mr. Johannes Ziegler, pianist, director of the Berlin Conservatory of Music; Mr. Victor Kündö, violinist; Mr. Otto A. Graff and Mr. Carl Bruchhausen, accompanists.

The concert-giver herself sang the scene and ballad from Il Guarany, by Gomez, and also Aus Deinen Augen Fliesen Meine Lieder, Ries; Freudvoll and Leidvoll, Beethoven; Der Neugierige, Schubert, and Ungeduld, by Schubert.

On the same evening an organ recital was given by Frank G. Dossert, in Presbyterian Assembly Hall. He was assisted by Mme. Dossert, soprano; Mr. Jos. J. Kovarik, violinist, and a vocal class of thirty-five voices.

Professional duties required my presence out of town that evening; hence the bare statement above of two

concerts, which deserve more space. I can write of a concert I don't attend; certainly I can—but I won't. So there!

The second piano lecture-recital of the season of 1896-7, given by Mr. Conrad Wirtz to his pupils and friends on Saturday, January 30, 1897, at 8:15 P. M., was of interest. The evening was devoted to compositions by Chopin, Mendelssohn, Weber, Leschetizky, Martucci, Liszt, and three sketches—Awakening, Striving, and Rest—by Conrad Wirtz, the pianist of the occasion. Each composition was preceded by a brief biographical sketch of the composer and a concise analysis of the style, form and musical content of the piece.

Mr. Charles A. Rice, solo tenor, Calvary Church, has a few gray hairs—after hearing of his experiences during his comparatively short life, the wonder is they are not all white! However, here's hoping his troubles are all behind him—which is certainly the choice!

He is the possessor of a pure, rich, tenor voice, flexible and resonant, sympathetic in quality and robust in character. His compass of two octaves is even throughout, and he sustains high C with brilliancy and ease; a tasteful singer, whose style and unaffected manner of rendering his selections make him a favorite everywhere.

He sang at the Grace Church organ dedication, East Orange, N. J., the other participants being Mr. Richard Henry Warren, of Saint Bartholomew's and Mr. William S. Chester, of Saint George's; also at the Carnival of Authors at Music Hall, in that city, and was soloist at the Caledonia Club's concert, New Haven. He is also first tenor of the Masonic Quartet, of whom the other members are John Fulton, solo tenor Grace Church; George A. Fleming, solo bass Disciples Church; Will W. Thomas, solo bass Church of the Messiah.

Speaking of tenors, here is H. Dalton Martin, a newcomer—two years—who came from the wild and woolly West—Denver, Col., to be exact—where he sang in leading churches. He is tenor of the Bloomingdale Reformed Church, on the Boulevard, also of a Brooklyn synagogue, and one of the five first tenors of the Apollo Sixteen. He has a voice of great strength and range, which will soon be heard in a concert which he is arranging for the 18th of this month.

Karl Feininger, the violinist, a name familiar to us all, has a manuscript overture, Uriel Acosta, which will be performed at the next public concert of the Manuscript Society. With his wife (pianist) and Mrs. Henrietta Beebe, he is associated in a trio which accepts engagements for musicals; they were at Miss Spencer's, Forty-eighth street, last week. Mr. Feininger teaches also, and when S. G. Pratt (in the apartment above) and both Feiningers let loose simultaneously, there is a musical racket comparable only to that which goes on all day at Alexander Lambert's College of Music, where one may hear singers with the "yeller fever," piano playing and fiddling, organ practicing and other instruments galore.

Louise Veselius-Sheldon has recently returned to New York city, after several years' absence in Europe, and re-



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The following is one of the many introductions she possesses:

(Translation.)

PARIS, 30 RUE DE ST. PETERSBURG, December 5, 1893.

Madame Louise V. Sheldon, London:

MY DEAR PUPIL—Your success does not surprise me, for when you studied with me your superior intelligence foretold that you would succeed as a talented singer and as a teacher.

Receive, my dear pupil, my compliments, sincere and affectionate. E. DELLE SEDIE.

Miss Sheldon is the well-known author of *The Story of an African Farm*, and is at present engaged on an article on vocal music promised for *THE MUSICAL COURIER*.

What's this? Arthur Mees gone and got married? The following is from the *Buffalo Times* of the 28th ult.:

"The marriage of Susanna Margaret Howell and Mr. Arthur Mees, of New York, was celebrated at high noon to-day at the home of the bride's parents, Mr. and Mrs. William Howell, at Alfred, N. Y. The marriage ceremony was performed by the Rev. Frank Norwood Bouck, of Cuba, and was witnessed only by relatives of the bride and groom. Mr. and Mrs. Mees will leave Alfred to-day for Chicago, where they are to reside.

Mrs. Mees is regarded as a most promising musician. She has done very much in oratorio for one so young, and has friends and well wishers everywhere. She was educated at Alfred University and went to Berlin, Germany, in 1886, where she spent four years studying voice, violoncello and piano with Duwell, Sieber and Scharwenka. She is an accomplished German scholar and was for two years instructor in music at Peace Institute, at Raleigh, N. C. Since then she has been contralto in the Church of St. Mary the Virgin, in New York. She is a woman of much beauty and a general favorite in society and with the people of her own profession."

Mr. I. Scharff's Schubert concert last week at his International Conservatory of Music was participated in by Misses Annie Brall, Henrietta Stahl, Marie B. Seales, L. Heilbrunn, vocalists; Miss Rose Rosenberg, pianist; Messrs. E. Oppenheim and Arthur H. Gutman, 'cellist and pianist, respectively, and Profs. C. Kind and Schalek, as well as Director Scharff. Miss Rosenberg is a most promising pianist, and Miss Brall looked as pretty as she sang. The unfinished symphony, in septet form, was the closing number of the evening, to which a large concourse of people listened.

Miss Fannie A. Richter, pianist, is recovering from a most annoying finger trouble; it caused her sleepless nights and prevented her accepting many engagements.

Mr. Helfenstein, of Grace Church, is also recovering from a serious illness of several weeks' duration.

Mr. George Fleming sang in concert in Paterson, N. J., last Thursday.

CHOIR NOTES.

Ha, ha, what did I say? I said, "keep your eye on Jones, plain Jones,—Shannah M., the Pittsburg soprano" (who is, however, by no means plain.) Well, Dr. Paxton's church (P. A. Schnecker's choir), the West Presbyterian, will after May 1 have the felicity of hearing her chortle. Madame Clementine de Vere-Sapio was the soprano once, and more recently Miss Lemon. 'Rah for Jones! Likewise for Addison F., surnamed Andrews, who "promoted" this affair.

Mrs. Lillian S. Newkirk, of Norwalk, Conn., has been engaged as soprano, succeeding Miss Chamberlain, of Lafayette Avenue Presbyterian Church (Brewer's choir), Brooklyn. Mrs. Marie Van Krehbell was there nine years previous to her marriage and consequent withdrawal from church singing.

Miss Alice Ford, a very pretty young girl, from Cohoes, a pupil of Townsend H. Fellows, is substituting for Mrs. Coleman at Bloomingdale Reformed Church during the latter's absence South.

Mr. E. B. Kinney, Jr., who has been resting at Rochester, New Hampshire, has returned and resumed his arduous duties at St. Philip's, on West Twenty-fifth street.

Oh, ye New Yorkers! The letter "R" does not exist for you. Here's the Wee Kidlet saying, "uncle Chaw-lie," and "fingahs," and this after only four months' residence in Gotham. But I must stop; my brilliant intellect is weary, after this twenty pages of "stuff," as the printer calls it.

F. W. RIESBERG.

A Victor Benham Pupil.—Miss Alma Braumana, a pupil of Mr. Victor Benham, achieved a marked success by her performance of the Paderewski Polish Fantasia at the Scharwenka Conservatory concert, held in Steinway Hall on Monday, January 25.

FLORENCE TOWNSEND,

..... ACCOMPANIST

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 883.

NEW YORK, WEDNESDAY, FEBRUARY 3, 1897.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

Union Square, West,

New York City.

THE *Journal* last Monday published an interview with Melba, who arrived at Havre last Sunday. She declares that she is on the best of terms with her comrades and that "the Reszkés have hearts of gold and are sincere friends."

We are not so sure about the sincerity, but Melba is all right about the gold part of it. The Reszkés

have indeed "hearts of gold"; they are gold-bugs, the most perfect specimens ever made in Europe and shipped over here to devastate the green American dollar. Melba furthermore declared that she would return in four weeks and would sing in Chicago. Perhaps she will use a long distance telephone!

IN another section of this paper the operatic question is treated at length. Those who are interested in the subject will be interested in its further discussion, and so will others.

THIS was printed in Sunday's *Sun*:

Patti's concerts at Monte Carlo and Nice have drawn large and fashionable audiences. It is said her voice is showing marked signs of wear.

Patti's voice may drop out of her larynx, but she will chase the ducat until she sighs her last. Your prima donna is your only true miser.

THE OTHER SIDE.

ONE of the greatest, if not the greatest man born on this soil was Abraham Lincoln, and a remark of his on scientific fertilizing has been cherished by many men of this nation as a large chunk of wisdom epitomized within the scope of a phrase. We have not yet been able to discover the proper epigram to apply to the method we have adopted in an effort to save our native American musicians and whatever may exist within our people worthy of development in music from the overwhelming deluge of foreign artists and their system. We believe Abraham Lincoln's reference to the decision to put a half million men in one mass against the stronghold of the Confederacy brought about his agricultural reference, which was equivalent to the trite saying of a physician, who declared that one cannot cure of a constitutional disease with the application of a poultice.

We can never help in bringing about a cure of this fearful disease which comes across the ocean and plays havoc with our native and resident musicians, and our own music, if we should forget Abraham Lincoln, or the shrewd doctor referred to; and this signifies that neither the feelings nor the personality of the great representative of that harrowing evil can be spared in any effort to produce a cure, and a cure is what we all want.

But this world is made up of many reflecting human beings with many opinions, and such a condition must be admittedly satisfactory. If we all looked through one mental telescope; if there were no variety of views on even each distinct and separate subject; if we all were communicants of one of the many denominational departments of religious worship, what would become of this earth and its peoples? We then would have voted last November either for McKinley or for Bryan *en bloc*, and we would all be going to one church, and the absence of competition would make even this a dreary duty.

If we were all of one metal, all of one opinion, we would all wish to marry but one type of woman or one type of man, and all the millions and billions of a different type would have to become typewriters or American choir singers or country music teachers; for surely, say in music, there is no great opportunity for our American girls here in America.

Consequently we must differ for congenital reasons on all subjects, and therefore the good people who have written the following letters to us cannot be expected to agree with us. This would have to be an entirely different earth if they could agree with our methods of aiding and assisting our native and our resident musicians in reaching a plane from which they are excluded by the annual incursion of over-estimated foreigners.

We will emphasize the letters by giving them the titles of exhibits, for that is what they are.

Exhibit A.

NEW YORK CITY, January 22, 1897.

Editors *The Musical Courier*:

In your last number you stated "since we began our crusade against operatic high salaries and bossism we have received a half a ton of encouraging letters." I do not for a moment doubt this assertion, but I should like to inquire how many "discouraging letters" you have received since you changed your plan of action from a thoroughly justifiable complaint against operatic high salaries in general, and

a most worthy championing of American singers, to a personal attack against one single artist and a most abominable abuse of foreign singers of all nationalities.

Gentlemen, if you will allow me to express my humble opinion, I must say that I fear you are on the wrong track. We are all ready to uphold your paper as a splendid champion of American music and musicianism; we fully appreciate its efforts to reduce the price which we must now pay in order to hear good music (for what purse would not dispense with three dollars rather than with five?), but when such a paper as yours stoops to abuse in violent terms one of the foremost singers of our time, when it is so very uncharitable of the language and expressions used in its editorial articles, when it publishes such a ridiculous sample of art as the disgraceful cartoon issued a few weeks ago, then, gentlemen, many of your readers no longer peruse your journal with interest and admiration, but rather with disgust and indignation.

While I personally take no interest in Jean de Reszké, I do consider him a magnificent artist and a gentleman. I cannot help resenting your almost slanderous remarks and the accusations that you have brought against him. Furthermore, what have you to verify your assertions concerning his attitude toward the Nordica-Melba affair?

I should also like to ask upon what authority you state that Emma Eames and de Reszké are not on good terms this season? From what source did you derive this marvelous bit of information? By the way, this reminds me that I really failed to see how you proved, in response to a letter you published in a recent number, that Emma Eames could not succeed here on merit alone, simply by citing the following facts, namely—that she has taken up her residence abroad, and consequently commands a larger salary than she would if she lived here permanently, that she has never sung in the great capitals of the Continent, outside of Paris, and lastly that she made a fiasco in Spain. Really this seems rather illogical; at least I cannot see where you have proved anything.

Trusting that you will respond and allow this letter to appear in print, for you remember that you stated that you were always perfectly willing to publish all sides of the question, provided the writers of articles would give their names. I remain, yours truly, ELIZABETH L. STONE.

Exhibit B.

NEW YORK, January 23, 1897.

Editors *The Musical Courier*:

Your articles on the state of affairs at the opera house are clearly so absurd and contradictory that it is presuming that a large number of your readers are fools to take you seriously. I, as many others, am fast becoming disgusted with your weekly exhibition of spleen and blackguardism, and it is only a question of time when we will drop your paper and take one which would at least treat this subject with some show of decency. You ought to certainly have some regard for the feelings of a goodly number of your readers who have the greatest admiration for the artists you assail, and whose admiration increases as your puerile and cheap articles grow larger in number and more violent and intemperate in character. Respectfully,

THOS. D. HARLOW.

160 East Ninety-fourth street, City.

Exhibit C.

NEW YORK CITY, January 21, 1897.

Editors *The Musical Courier*:

Again in this week's *MUSICAL COURIER* appears a malicious attack on Mme. Lehmann.

Mr. Finck's criticism of Mme. Lehmann's song recital is quoted. You evidently think him an authority and give his opinion more weight than the combined opinions of all the other musical critics.

If you care to remember, Mr. Finck was more enthusiastic than any other critic over Mme. Melba's *Brünnhilde* in Siegfried. According to Mr. Finck, Mme. Melba made an unqualified success of *Brünnhilde*, for he not only praises her for superb singing, but for remarkable dramatic ability. His opinion in this instance seems hardly so valuable, for *THE MUSICAL COURIER* declares that Melba made a fiasco of *Brünnhilde*. It is surely to be wondered at that so large an audience as gathered to hear Mme. Lehmann's recital should have shown such remarkable demonstrations of delight had her voice been in such a pitiable condition as you describe. There is evidently some personal grievance against Mme. Lehmann, and you resort to this vilifying way of giving voice to it.

I heard Mme. Lehmann sing *Brünnhilde* in Die Walküre last Friday night, and *Brünnhilde* in Siegfried Saturday night. Her singing was marvelous, and her voice in glorious condition. She simply held her audience spell-bound, and aroused the greatest enthusiasm. In Siegfried *Brünnhilde's* last note is C in alt.

This Mme. Lehmann sang with the greatest ease, sustaining it with remarkable volume and beauty of tone. The entire audience remained seated, cheering and frantically applauding, till the curtain was raised four times.

Whatever the condition of Mme. Lehmann's voice, she

certainly impresses her audience most profoundly. Musical Washington is wild over Lehmann.

I doubt if you will publish this letter. Your attacks are so manifestly unjust and vicious that you cannot allow such justice. Respectfully, G. S. WYLLEYS.

Exhibit D.

NEW YORK, January 23, 1897.

Editors *The Musical Courier*:

Your attack on Mr. Jean de Reszké brings to my mind another subject which should, however, be more carefully handled. Namely: "Are there no churches north, south, east and west of New York that singers from various places outside of New York must come here for church choir positions, to the exclusion of our own resident talented singers?" Not alone has this evil taken root, but soloists of long and good standing are treated with disrespect, so as to compel them either to lower their positions or else resign, and suffer for the want of salary, which is rightly their position. The remarks in the *New York Herald* of to-day in reference to Mrs. Hattie Clapper Morris' resignation forces me to send you these lines.

The Catholics have issued their command that only Catholics should be employed in their choirs; why do not the Episcopalians and Hebrews follow suit?

Respectfully yours,

NEW YORK FIRST FOR THE NEW YORKERS.

(This writer sends her name as a guarantee of good faith.)

Exhibit E.

Editors *The Musical Courier*:

The difficulty which American singers have to obtain a hearing in their own country I have commented on in several of my letters to you—and every American must applaud your efforts to remedy this evil. But I presume you are not averse to a full discussion of the subject from every side, especially from contributors like myself, who are unpaid and unprejudiced. I therefore choose your columns rather than those of another paper to present my humble views. I do not think it right to hold M. Jean de Reszké, or Mr. Grau, or any single individual responsible for the present state of affairs, but simply the American public.

M. de Reszké or Mr. Grau would and could certainly have no objection to engage some of the excellent American singers, who would be glad to sing at the Metropolitan Opera House for a small fee, if the patrons of the opera house would accept them. I am sure—though I have never had any conversation with either on the subject—that with them it is a matter of business and not a matter of sentiment. Mr. Grau would certainly not pay M. de Reszké or Mme. Calvé the high salaries he does if they did not draw sufficient to make it pay from a business point of view. My feelings, on principle, are all against paying these high salaries; but if those who pay the assessments on their boxes wish it their wishes must govern, and there is nothing more to be said, and I cannot see why you hold M. de Reszké or any single individual responsible instead of the boxholders and patrons of the opera house. I have in a letter to the *New York Tribune*, published some years ago, pointed out the difficulties in the way of having good opera in America and at a reasonable price.

The fact is that the American public will not accept American singers until after they have made their début and been a success in Europe. I remember the late Maurice Strakosch, with whom I used to play chess now and then, said to me one day: "I am so sorry. I have just received a cable from Madame—— [she was *not* American] that she cannot come to fulfill her engagement on my concert tour." He seemed quite despondent. "What," I said, "that voice like a file! I should think you would be glad." He replied: "My dear, you don't understand that; nobody succeeds in America who hasn't a reputation," and he went on to tell me the only singers who made any money for their managers. I saw he was right.

The late Mr. Abbey engaged Mme. Sembrich, a most beautiful singer, agreeing to pay her \$40,000 for a certain number of performances, and he told me himself it was almost a dead loss, as she did not draw at all. She was unknown. To-day she would probably draw, as she is such a favorite in Europe. The second difficulty lies in the fact that singers are only engaged from November till March or April, instead of all the year round, and the effort and expense of singers to go over to America just for a few months, living in expensive hotels, are great. Paris boasts two opera houses; and every small town in Germany has its opera house, but New York and London, it seems, cannot support one opera house all the year. Mons. Gaillard, the director of the Grand Opera here, engages no singer except on a contract of three years (the reason, I understand, why M. Alvarez, anxious as he is to go to America, can't get leave is that he is under contract to Mr. Gaillard). He pays them little, because when he engages them they have their reputation to make. The Dresden and Munich opera houses have the most beautiful singers, who I am sure get very little pay according to our ideas, and their performances are excellent. In Wiesbaden, a little town, they have a superb

opera house, and never since the Shakespearian plays of the Meiningen troupe have I seen anything so perfectly put on the stage in the way of attention of the strictest kind to every detail, so much so that I felt impelled to write my thanks to the Intendant v. Hulsen for the pleasure he had afforded me.

And there—all this has the advantage of the prices being within very reasonable limits, and so many more can enjoy the performances than is possible when artists have to be paid \$1,000 or more a night, and the admission fee has to be raised in proportion.

No people are more generous than the Americans; no people are more intelligent. You will pardon my saying you must speak to the people—not to Mr. de Reszké, and lay all the blame on his shoulders. Americans are not obstinate; they are open to conviction, and are very apt to say: "You understand this matter; tell us what you would advise." If I were asked the question, my answer would be very simple.

"You are paying an enormous assessment yearly on your boxes now. Agree to pay a good deal less than this assessment but for a series of years. Get every stall holder to do the same. Go to Paris, which is full of beautiful American singing girls studying and about completing their studies (see my recent letter on Mme. Marchesi's Audition d'Elèves), most anxious to appear on the American stage, and who would jump at a contract for three years on the most reasonable terms. Give opera all the year round, except in July and August. Give light opera during the spring and early fall season. Give cheap operatic concerts. Give the greatest number the greatest chance to hear the best music at the lowest price; then you will favor the cause of art, the cause of patriotism, the cause of humanity."

I disparage the abusing of any individual, even if merited, and certainly if not merited. I believe only in appealing to the intelligence of the American people and to the aid of our rich men, who are ever ready to open their purses toward the advancement of any great and good object.

SEBASTIAN B. SCHLESINGER.

PARIS, January 11, 1897.

We should like to ask anyone or all of these correspondents to suggest one practicable plan to save us; one plan to prevent grand opera in America from being a synonym of financial disaster.

This paper proposes one great, heroic remedy. In the application of this remedy no kid gloves can be used, but the bare hands, rough, strong, hardy and masculine. Blows must be struck to open up the festering boils of a disease.

Why should this infamous state of affairs continue? Why should we run the great risk even of being taught as a text in opera that Jean Reszké is the *only* great male operatic artist? Why should we surround this man, who never has shown the slightest interest in our native artists or our native art, with the halo of a hero? Why subvert the situation from a plain, logical one to a mysterious one shrouded in dense clouds of supernaturalism?

Certainly Jean Reszké is a great singer; one of the many great singers. But he has so thoroughly entrenched himself in the management of the Metropolitan Opera House that no other great singer singing tenor rôles will ever be heard there while he controls.

Furthermore, he has made the institution a source of revenue, year upon year, for himself and family, to the exclusion of other artists. Furthermore, that very system has already bankrupted the firm conducting the Opera House management.

Are we therefore to endeavor to rectify these errors and not come down to the facts, the first and most important of which is this man Reszké and his attitude; can we succeed without such exposés? Is it possible to remedy the evil without explaining its causes? Out of a delicate sentiment for the feelings of the greatest representative of this terrible crime against American art and the future of our American musicians, are we to spare him and permit the evil to become a permanent one, when there is now an opportunity for its abatement?

We are not interested in the personal feelings or personal fate of Reszké and his family, of Lehmann and her husband. We are not interested in personalities, but in a principle which represents the whole future development of American musical art, and one of the first steps toward a successful revolution is successful iconoclasm. Down with the idols! Do not attempt to pull them down with a silk cord or a skein of cotton; get a rope or a great iron chain, fasten them around the false gods and pull them down to the ground with a tremendous thud and let the people see that they were mere idols and not gods, for gods can help themselves.

What kind of puerile, sickly sentimentality is this, anyhow, which these letters exhibit? What will become of us if we are to permit this system of destruction to continue out of a regard for persons? Are our persons, our American artists, or their personal feeling taken into consideration?

Would this money-grabbing Melba, who sang like an angel, ever have devoted one hour on American soil to the singing of American songs, so that we could have been enabled to learn whether these had merit as compared with the foreign songs coming through the same instrument? How are we ever to determine whether American songs have any merit at all, if the foreigners who get the bulk of the engagements never care enough for us to sing them, and our American girls and boys never get the opportunity to sing them with the proper environment? How, how, how?

And this speculative genius, Jean Reszké, a man who has made millions in America, would he ever sing an American song? Has he the delicacy, the tender sentiment of appreciation for a nation that made him and his family rich, to study one American song and sing it so that he can learn how it should be sung, and whether it then has such artistic value as to encourage the composer and his brethren to continue in the work. Where are his delicacy and refinement of foreign feeling?

Should such a horde of hard hearted, unsympathetic foreigners be patronized? Can we Americans continue this self immolation and expect to live artistically? Should we for a moment consider the feelings of these unfeeling and hypocritical sycophants?

Let us drop all these futile appeals to human generosity when there is no generosity to appeal to. We are criticizing the sordid pecuniary transaction of a very commonplace set of foreigners, who have not the slightest consideration for our institutions, outside of the necessary courtesy required to continue their deathly grip upon our resources. This paper must continue its method of pulling down these society idols, and we believe the statues are now very shaky; they are already oscillating on their crumbling pedestals. For evidence of this fact see other articles in this issue. American music and musicians must be saved, and will be saved. We are on the eve of a musical revolution, and revolutions are not respecters of persons.

IN the *Century* for January Mr. Henry C. Finck contributes an interesting study of the work of E. A. MacDowell. It is the most critical and discriminating article that Mr. Finck has written for some time. We commend the *Century* for its encouragement of the native composer. It has hitherto paid more attention to foreigners, especially skyrocket, golden haired poseurs with hankings after American gold.

THE Sunday cablegrams bring, among other things, the following news: "Paderewski, the pianist, has recovered from his attack of insomnia. He will reappear in London in June." And so THE MUSICAL COURIER was correct after all; Mr. Paderewski has been ill, and his cablegram to the contrary notwithstanding. Now in the name of all that is reasonable and logical, we should like to ask what object Mr. Paderewski had in cabling to the late Mr. Steinway that he was well when he was really sick? And why did his friends consider themselves injured because this paper published the truth regarding him.

We reiterate that any constitution subjected to the strain to which Paderewski's was prostituted by an insane desire to gain American dollars was apt to succumb. The appetite of foreigners to acquire wealth here through sensational methods frequently brings about a serious congestion of brains, of sentiment, of poetry, of decency and of manhood—and also of womanhood, as the case may be. Paderewski's Polish nature is not as robust as that of the Reszkés. He lived in a village rather meagerly, while the latter's father kept a restaurant with a well filled larder, and the young men helped themselves.

Oh! when that glitter of romance is rubbed off and we get down to the actualities of commonplace life—which can be commonplace even in Poland—how different it all appears. What did Cherbuliez say? "Oh, this sad world, full of accidents and Poles."

THE FOREIGN DEFENSE.

(See opposite Page.)

[From the New York Sun, January 31, 1897.]

DARK OUTLOOK FOR OPERA.

BARS TO A REPETITION OF THE PRESENT BRILLIANT SEASON.

NEW YORK WILL TOLERATE NONE BUT THE VERY GREATEST ARTISTS, AND THESE ARE SO EXPENSIVE AS TO RENDER PROFIT TO THE MANAGEMENT IMPOSSIBLE—WHAT IT COSTS TO PUT ON GRAND OPERA HERE AND ABROAD—VIEWS OF MR. GRAU AND MR. DAMROSCH.

THE opinion that opera in New York—meaning by that the opera at the Metropolitan Opera House—will be conducted next winter on a plan different to that which now prevails has been growing stronger as the season draws to a close. Just what changes in the present system may take place are not yet known, nor is it positively certain that any variation in the present plan will be adopted. But it is believed that the profits of Abbey, Schoeffel & Grau, Limited, have not this season been great enough to make all the creditors willing to continue the opera as it now exists. Maurice Grau, as acting manager of the company, has to meet no end of perplexing problems. He is this year practically unaided in the work, as neither of the other managing directors has an actual share in the business that compares to the amount of work that falls on Mr. Grau. He is at present working for a salary at the Opera House, which is by no means commensurate with the amount that he is called upon to do. Apparently there is very little reason why he should care to remain in charge and struggle against the demands of all the elements and contingencies that have to be satisfied. Singers, stockholders, creditors and the public must all be kept in just the right frame of mind necessary to make the season a success. This is a severe strain on a man's diplomacy, and if Mr. Grau occasionally looks tired of his job it is not to be wondered at.

Whether Mr. Grau will remain in charge next year, and that is still probable; whether the two de Reszkés will return, which is not so certain, and whether or not the creditors and stockholders will decide at the end of this season that they are willing to try another year on the same basis, are matters that will not be known with any certainty until later. It has been frequently said that the profits of the season so far have not been large enough to produce the sum necessary to keep the opera house from running at a loss. In view of some of the immense audiences that have frequently gathered in the theatre, and in view of the really few nights on which the attendance is small, it seems astonishing that the season should have failed to be profitable. This year a number of the features which during the past two seasons resulted in serious loss to the management no longer exist. Nobody who went to the opera regularly two years ago could have failed to observe the empty houses which invariably greeted Señor Tamagno's appearance, even when he sang in company with Mme. Melba. He was very highly paid, and any margin of profit there might have been that year would have been completely absorbed by this expensive singer. Last winter the German season was a complete failure financially. The tenor who got \$30,000 for singing about eight times, the soprano who received \$8,000 for singing about as often, and the rest of the useless German singers will be remembered by anyone who observed the course of events at the opera.

But this year the season started off with no such hindrances to a profitable year, so far as it was possible to judge the public taste. The Wagner operas were to be given, and by the most popular artists. The singers who had appeared in the other popular works of the repertory were again to be heard. The clientèle that demanded German, French, or Italian opera was evidently to be satisfied. The audiences have seemed large, but now there comes the announcement that the season has been conducted with so little profit that some change of plan, either this year or next, is practically certain.

In looking for the cause of this financial failure one turns first to the salaries of the singers, about which so many stories are told. There have been performances at the Metropolitan Opera House where the expenses represented such a sum that no profit to the management seemed possible. People came to the conclusion that the reports of what the singers received must have been exaggerated. Mme. Nordica, in her dispute with Jean de Reszké last fall, said that for a single performance of Romeo he had received \$5,000. This was afterward denied, but Mr. de Reszké's salary at the opera house to-day is \$1,200, with 25 per cent. of the receipts above \$6,000. That may or may not on particular occasions have amounted to as much as \$5,000. Mme. Nordica said it had, and Mr. Grau said it hadn't. At that same performance Mme. Melba probably received about \$1,400, and Edouard de Reszké got, according to Mme. Nordica's statement, nearly \$2,000.

This is merely an illustration of what the performance at the opera house may cost, with only three of the principal singers grouped. Some performances of The Huguenots and of Carmen have cost more; for instance, that performance of Carmen which included the two de Reszkés, Mme. Melba and Mlle. Calvé; but the performance of Romeo and Juliet included about the average number of the best singers that appear at the regular performances. It will be seen that it would require a series of very large audiences to make profit possible when the output is so great. Audiences must be large and continue so. Variations in their size when the expense involved is so great may make the fatal difference between profit and loss. It was to find out what relation some of the opera singers bear to the situation of operatic matters that a *Sun* reporter asked Maurice Grau for his opinion.

"The salaries which the singers are paid here," Mr. Grau said, "are entirely the result of the law of demand and supply. New York demands the best singers in the world; the audiences are not content with any others. So long as that is true these people must be paid their prices. There is no such difference between the salaries paid to singers in this country and the amount they receive in Europe as people think. There is just about the proportionate advance that there is in all matters. A man who makes a certain amount of money in Europe at his particular business is certain to make more here, because the pay for work of all kinds is greater. There is no more money paid here to the opera singers than such a condition explains.

"For instance, Miss Sibyl Sanderson is receiving just at this moment more money than she ever got here. She is to get \$600 a night in St. Petersburg, and she never got that at the Metropolitan. Mlle. Sigrid Arnoldson is getting more in Europe to-day than she was ever paid at the Metropolitan Opera House, and Signor De Lucia, while he was paid a good salary here, is getting to-day considerably more. He says that he would not come to this country now for less than \$1,000 a night, and he is able to make that demand because he is paid as much in Europe to-day. Jean de Reszké, when he sang in Paris last year, was paid \$700 a night, and he can make his own terms there. He received at Covent Garden \$1,000 a night, and he could have got \$1,250 if he demanded it. Mme. Melba gets \$1,000 a night when she sings in Covent Garden. These people, as well as Mlle. Calvé, Mme. Eames, and the rest of the great singers of the company, can make their price in Europe just as they do here.

"If there were a great many singers, equally great, such a thing would not be possible; but these are the very best. New York demands them and the audiences refuse to put up with any singers less superior, consequently they can demand their own prices, which are no such extravagant advance over what they could get in Europe as people seem to believe. We are able to keep them here by paying this advance, but really the chief advantage to them in an American engagement is the fact that they are guaranteed a great number of appearances and a three months' stay here in New York. In the European towns they would appear for only a few times probably, while here their engagements continue most of the winter. If we did not engage them in this country they would be engaged by somebody in Europe, and if they were not engaged at the Metropolitan Opera House they would probably be engaged by somebody else over here. So long as New York is satisfied with none but the greatest singers in the world, they must be had at their own price, or, at all events, at the price that they are able to demand for their services."

Anybody who follows the movements of the artists in Europe realizes that no country has anything like the same collection of great singers that appears at the Metropolitan Opera House. The people who are making most stir on the Continent now are those who were tried in New York and rejected. Sibyl Sanderson has been singing with great success in Italy. Tamagno, Maurel, Mlle. Saville, and De Lucia, the tenor, have all sung at the Metropolitan Opera House, and none of them has ever been received with any enthusiasm by the public here. There is only one artist in Europe, or perhaps two, for which there is ever any demand here. With the constant complaint of an insufficiency of good tenors at the Metropolitan, there are mentioned always the names of Van Dyck and Alvarez. Mr. Grau has had negotiations with both of these men, and both have said that they were unable to come for some time. Alvarez is under engagement to the Opéra in Paris for three years to come, and Van Dyck cannot get away from Vienna long enough to come to this country until the season of 1898-9. Mr. Grau has lately reopened negotiations with Van Dyck, and is expecting to hear from him daily. It was at Jean de Reszké's suggestion that both of these men were approached.

Only these two are ever mentioned as a necessity at the Metropolitan, and every tenor who appears is likely to call forth a fresh demand for some man equally great to alter-

nate with Jean de Reszké. Tenors are very rare who can fulfill the exactions of the repertory at the Metropolitan Opera House. An English musical paper the other day contained a pathetic lament over the few tenors available in Europe for opera, and to find one qualified for the Metropolitan is particularly a difficult task. The demand for Van Dyck is not likely to make opera here any less expensive, although it is fairly certain that when he comes Jean de Reszké will not be here. The two men sing the same rôles, and any distribution of parts so as to have them appear alternately will be difficult. When Mr. Grau brought Tamagno to this country he got the one famous tenor of Europe who might have been expected to serve as a good foil to Jean de Reszké. But the audiences stayed away from the theatre whenever the Italian appeared, although he sang, perhaps, as well as anybody else, excepting Jean de Reszké, could have in an entirely different line of parts. The result would probably be the same if Van Dyck came here. He would be in a secondary position, and Jean de Reszké would remain the same popular singer that he is to-day. So the financial situation at the opera house would not be any better than at present when the less expensive French singers we now hear take Van Dyck's rôle. New York is so exigent that it demands the best singers of every country, and it wants them here, even if it refuses to go to hear them. It is only Van Dyck and Alvarez who are at present in demand, and the arrival of both of them would not tend to decrease the expense of opera here, nor is it probable that either of them would ever gain or deserve the present vogue of Jean de Reszké. There is evidently no prospect of any reduction in the salary of the singers, and the demand, as has been shown, tends rather to the possibility of a more than a less expensive company.

Walter Damrosch was seen by a *Sun* reporter at the opera house last Friday night, and he agreed with Mr. Grau's views of the increasing prices in Europe. "Within the last fifteen years," Mr. Damrosch said, "the price paid singers in Europe has steadily been going up. Even in Germany, where salaries are supposed to be lower than they are in other countries, the increase is very surprising. One tenor at the opera house in Berlin receives 50,000 marks, or more than \$12,000 a year, and another gets \$8,000 a year. These figures for Germany are astonishing; but the same advance is noticeable in every opera house where the good singers are engaged. Van Dyck is paid a very large salary in Vienna, and since singers were first engaged in Germany the American manager finds that much more has to be paid. This increase exists and continues to grow in their own countries and in their own theatres, so that they are able to make a stubborn demand for the salaries they expect to receive in this country."

Campanini is said to have been the first tenor to receive \$1,000 a night, and he received that amount from Henry Abbey, who wanted to get him away from Col. Mapleson. Mr. Abbey's name has been chiefly associated with the large salaries paid to foreign artists in this country. When he conducted the first season after the Metropolitan Opera House was built and opened, in 1882-3, the high salaries for the first time became one of the burning questions which divided the interests of the American public with the singers' own merits. Salaries have increased since that day probably to the same extent that wealth in New York has increased, and it is doubtful if they are proportionately higher to-day. Mlle. Calvé in her arrangements for a concert tour to follow the season of opera at the Metropolitan demanded \$2,000 a concert. She gets between \$1,400 and \$1,500 at the Metropolitan and forty performances guaranteed. Mme. Melba had about the same. Mme. Emma Eames is receiving this year about \$900 a night, with a guarantee of at least forty performances. After Mme. Klafsky's death Mme. Nordica demanded of Mr. Grau \$1,500 a performance, a guarantee of ten performances a month during the season, and the exclusive right to the rôle of *Elsa*. Plançon gets \$400 a night and Lassalle about \$700. Mme. Litvinne, who has had the hardest work of the season, gets \$300 a night. These salaries will give some idea of the expense at which the opera performances are given.

"New Yorkers pay for what they get in an operatic way," said a man long connected with operatic affairs in New York. "They pay high, too, but they get the best in the world. When Jean de Reszké goes to sing at Covent Garden he appears only a few times during the season, and whenever he does appear that performance is regarded as something out of the ordinary. Mlle. Calvé did not sing there once last year, and Mme. Melba's appearances are looked upon as particularly brilliant nights. Here Jean de Reszké sings regularly on an average two or three times a week throughout a long season, and his appearances are accepted as a matter of course. No such performances could be seen anywhere in Europe."

"The Covent Garden prospectuses and announcements under Sir Augustus Harris' régime used to look as though the entire operatic world was centred there for the season's engagement. As a matter of fact the people appear only a few times during the season. The average performance at Covent Garden includes a great many unknown and second-class people who wouldn't be tolerated any night of the subscription nights at the Metropolitan Opera House for ten minutes. The performances given at the Grand Opera House in Paris are often so bad that they would drive New Yorkers out of the Metropolitan if they had to witness them. The regulation performance at both of these theatres is about as brilliant as the best of the popular Saturday night performances given here."

"There seems to be no other way of conducting opera in New York than the system on which it is run at present. To start in with cheaper singers next year or any will be to bring on immediate failure. New people would be unfavorably compared with those who had gone before, and no amount of efficiency in chorus and orchestra, no enterprise and intelligence in producing new works, and no end of artistic zeal and enthusiasm back of the scheme would make the plan profitable. New York will never be satisfied with any but the best singers, and that is the same as saying that they will not be satisfied with any but the highest priced. If opera were given at the Metropolitan Opera House for \$2 to \$3 a seat the singers who appeared under these circumstances would have to be just as good as the expensive artists there now. It will be a great many years before artists less brilliant will be accepted in New York, and there is not a tendency in the operatic situation which indicates that the public will be willing to accept any less expensive substitute for the present plan of opera."

THE AMERICAN ANSWER.

(See Opposite Page.)

BRIGHT OUTLOOK FOR AMERICANS.

THE article from the New York *Sun*, of Sunday last, January 31, which we reprint on the opposite page, constitutes a defence of the high-salary crime which this paper, backed by the musical intelligence of the country, is endeavoring to vanquish. It is necessary to reply to inaccuracies embodied in it, and to analyze the motives of Messrs. Grau and Damrosch, who, considering the weakness of the position and their disregard of the chief question involved, make good cases in their defence. We could not have much respect for a merchant who would not indorse his own wares, or for a college that did not indorse its own curriculum, or for an operatic manager who does not defend his own company. In the nature of things, both Mr. Grau and Mr. Damrosch are doing the best they can, but they know that their cases are absolutely hopeless. The foreign high-salaried vampire is doomed, be he or she artist or not. The gold basis has lowered the prices of all commodities. Wheat, cattle, rent, interest and labor have been reduced in their comparative ratio to the advance of the price of gold, or the reverse (if you wish), and the inflated high-salaried foreign singer and player must reduce his price or his manager must fail. The American people will not support these extravagances in the future. They cannot do it, knowing at the same time that they are strangling our own native art while they are casting their money in that direction.

NORDICA—RESZKÉ.

It was not a question of \$5,000 a night paid to Jean Reszké; that sum was named as a round figure and Mr. Grau had to support Reszké as a matter of business. Throughout this whole difficulty Mr. Grau has been very diplomatic and would not commit himself. Nordica's point was that Reszké intrigued against her, using Melba as the foil. This statement in its essence proved to be true in accordance with all accepted rules of evidence, for, as Nordica charged, Melba did sing *Brünnhilde* subsequently. We might as well, now for the first time, state that at Jean Reszké's instigation Melba was sent to Bayreuth, and her tuition under a Bayreuth specialist and her railway and hotel expenses were paid out of a fund not her own. Poor thing, she only made \$100,000 a year in America; how could she afford to pay that Bayreuth expense on the strength of singing a Bayreuth rôle in America? Pity, pity, pity that those European artists are so defective in their commercial intuition!

The \$5,000 a night was not so far out of the way, for that sum is correct when Edouard is included, and Nordica meant that and it establishes her case, for Jean is as much the boss of his brother as he is of Litvinne or of the company. Let us therefore not quibble about the salaries; no one disputes the criminal exorbitance and extortion the salaries represent; that is a feature thoroughly understood, but let us examine Mr. Grau.

MR. GRAU'S REMARKS.

Mr. Grau states that these salaries are "entirely the result of the law of demand and supply." As all grand opera fails in America there can be no legitimate demand. A legitimate demand produces a legitimate supply. (See Ricardo, About, Draper, Smith.) If the supply exceeds the demand prices fall. The supply has been artificially manipulated through Reszké, as shown in the fact that no first-class tenor has been permitted to come over during Reszké's reign. Hence his high price.

Had there been a legitimate supply following a legitimate demand, the prices of the tenor would have fallen or been divided between Reszké and one of his equals. Mr. Grau must vacate his economical position.

He continues: "New York demands the best singers in the world." Not at all; New York demands nothing. Things are foisted upon New York and then, as the judgment that selects is wrong, the

schemes fail as the management did last year. Bankruptcy is an economical manifestation, disclosing a diseased condition. It is an effect, not a cause. The cause can be traced in this instance chiefly to poor judgment as shown in the payment of great salaries to singers to whom, in the aggregate, the public refuses support.

Mr. Grau quotes Russia as paying Sibyl Sanderson \$600 a night. Russia is the only competitor the United States has in high salaries to foreign artists, but Russia has many opera houses where only the same small salaries are paid that the Continent generally pays. We learn from Milan, where Sanderson has been singing with doubtful success, that her St. Petersburg engagement is for 2,000 francs (\$400) a night, with a limited number of nights. Why should not Sigrid Arnoldson and De Lucia get more in Europe now than they received here years ago? They were not Mr. Grau's cards years ago here. Melba, Calvé, Eames, the Reszkés and Plançon have always been the cards. Arnoldson and De Lucia were down on the list with the Anconas, the Luberts, the Salignacs, the Ceppis and the Cremoninis; something about from \$100 to \$300 a week, not a night.

Mr. De Lucia wants \$1,000 a night here now? Why not? He has learned Jean Reszké's trick. He knows, for instance, that years ago he was a better *Don José* than Reszké, and that to-day he certainly must be far better, in that rôle at least. Why should he not ask \$1,000 a night? A good American tenor who could sing *Don José* acceptably can get \$50 a night if he could get an engagement, but he cannot get that even, because he never had De Lucia's opportunity.

There is no use for Mr. Grau to quote Paris. As the article opposite admits, the Paris Opera is one of the most miserable exhibitions of its kind, and London is one step in advance, while New York is a little more of an improvement. Performances such as are given in Paris, London and New York would not be tolerated on the small opera stages of Germany, Italy, Austria and other countries. Why, we have not even a regular opera orchestra. Think of Weimar, of Turin, of Munich, of Naples, of Odessa, of Budapest not having each its regular opera orchestra. Ours is interchangeable; some men play on some nights, others on other nights. Our rehearsals here are farces.

Our chorus would cause a riot in Venice, or Rome, or Cassel, or Copenhagen or anywhere outside of London. Even Paris would not tolerate the polyglot aggregation on the Metropolitan stage. Besides all its vocal defects it has no training, and never participates in the action, except automatically in some of the old operas. The ballet is a travesty.

Why is this so? Because Reszké and his family get \$250,000 a season, Melba \$100,000 and Calvé \$100,000. Add these sums to the next greatest, and a handful of singers get \$500,000 in one season. The balance must be distributed among a whole lot of incompetents, such as would not be permitted as an aggregation on any Continental operatic stage. Why, there is nothing left to pay to good artists.

None of these singers get big prices on the Continent, and they only get large salaries in London after having been here. This is the field to exploit the scheme. If Jean Reszké could secure German engagements he could now and then sing on a German stage; now and then, just as Mr. Grau says. Such a thing as a season for himself and family with \$250,000 income is unknown anywhere outside of New York. Europe considers such a phenomenon as an evidence of insanity. We treat it as bankruptcy, but in the meantime it destroys the chances for American development, and therein rests the greatest of all the crimes involved in this operatic scheme.

From what we have just shown Mr. Grau is mistaken when he says that New York demands the best. Any community that is satisfied with an opera that has not even its own permanent orchestra, that has such a nondescript chorus, no ballet and no singers to create an ensemble, but merely four or five stars—such a community does not demand the

best. Either such a community believes that such a company is not the best and therefore refuses to support it and it fails, or the opera is not the best and fails because the stars devour it.

Neither are our singers the best in the world; if they were we should certainly be criminals in the artistic sense of the word for permitting these periodical failures. Each season produces new artists and very great ones, but none could come to this market, as the Reszké monopoly, knowing it has a gold mine in it, refuses to relinquish its hold. While Reszkéism lasts here we shall not hear of or hear any artists who cannot be made subservient to Reszké, and that therefore ends progress. We say now, in a prophetic sense: The moment we get rid of Reszké that moment new and young artists will appear, and some of them will be Americans. With the blight of Reszkéism opera in America is doomed.

MR. DAMROSCH'S REMARKS.

What is \$12,000 a year to a tenor in Berlin when Mr. Reszké gets that much in a few nights in New York or Chicago? The German artists were spoiled by the extravagant American management and by the great commissions the artists must pay on an American engagement. This is a phase of the business with which the public has not yet become conversant, but that bomb is apt to explode at any moment.

It seems to us that of all men to whom American artists should appeal most forcibly Mr. Damrosch is the most prominent. He is a young composer himself. He could not get a hearing for his own opera in his own country without producing it himself, and as he himself stated on the night of its production, he was satisfied with its success. No European opera house will produce any opera of his or of any American. Why should Europe take any stock, as we call it, in American music or musicians when American conductors like Mr. Damrosch focus their capital, their brains, their energy and ambition upon European artists solely?

Fortunes have been poured into the laps of European artists by Damrosch and his father, and what is there to show for it to-day except the most monumental ingratitude. American artists have no opportunity under Mr. Damrosch, except here and there as a sop to Cereberus. What does Mr. Damrosch expect in return? The support of the American people? He will get about as much as his late father, or as Mr. Abbey received. This complete identification with the foreign element does not even pay as a mere practical speculation entirely free from sentiment.

There is nothing in the long run in this policy of discouragement to our whole native musical fabric, and this coddling to foreigners, who simply take all the money there is here for music. There is nothing in it but risk, labor, hardest kind of labor and ingratitude, and so it is in Mr. Grau's case also. Then, in addition, comes the atmosphere of intrigue, of falsehood and falseness, of hypocrisy and dissimulation, of petty jealousy and envy, and on the other hand the compulsory subserviency and moral slavery and its resulting abjectness to the few rich people upon whom the manager depends in the moments of distress. Such a life is not to be envied.

Why not drop these foreign people and devote your energies to the encouragement of our native talent in order, at least, to give it the opportunity to demonstrate that there is something in it? That is all we can see in music in America in the future. The present system, based upon the commercial value of the foreign musician, is certainly doomed. No money and no glory can be found in that direction in years to come. America will insist upon having its opportunity.

Lehmann with Damrosch Opera Only.—Mr. Walter Damrosch says that Frau Lilli Lehmann will not sing in opera in New York this season except with his company. It has not yet been decided whether or not she will sing with the Metropolitan Company during its Chicago season.

Second Lehmann Song Recital.—Lilli Lehmann will give her second and last song recital in Carnegie Hall tomorrow (Thursday) afternoon. She will sing *Ein Wanderer* Lindes Rauschen in den Wipfeln, *Feldeinsamkeit* and *Meine Liebe* is Gruen, by Brahms. Other songs will be Mozart's *Abendmündung*, Schubert's *Die Allmacht*, Beethoven's *Adelaide* and Schumann's *Der Nussbaum* and *Waldeggespräch*.

FRANZ SCHUBERT 1797-1828.

THE bells are tolling throughout civilized lands this week, for Franz Schubert was born 100 years ago, and a world, grown weary with the acid joys and arid toys of the century's end, pauses a moment and looks backward, backward to the imperial city on the Danube where lived and sang the greatest singer of all, Franz Schubert—poor, thirsty, hungry, snub-nosed bourgeois, glorious Franz Schubert!

It is vain to search for parallels in literature or the fine arts for this young man's precocity, almost Mozartean, his fecundity without rival. Keats, that wonderful boy Keats, who died at an earlier age than Schubert, had not the prodigal, reckless outpour of soul and voice. Shelley, that ineffable skylark, who faced the great round fire of the sun and sang in ethereal tones, never burst into freer more unconfined lyric, careless rapture than did Schubert.

Think of it and pause confounded before eleven hundred and thirty odd compositions left us as a precious legacy by a man who did not reach the age of thirty-two, a young man who hardly enjoyed the advantages of an ordinary school education, who often went to bed supperless, who was poor and despised, as are ever the lowly; whose meekness and modesty were a byword, yet who in the divine silence of his soul made the most exquisitely lyrical music the world has yet heard, who successfully essayed every form in his art, opera, oratorio, song, symphony, sonata and innumerable variations on these forms. A great symphonist, at least two of his symphonies will never cease to please, a song writer who simply recreated a form, expanded it and gave it a marvelously dramatic, poetic characteristic, and absolutely free, yet this genius could pen the loveliest piano music—music that is shamefully neglected by this generation. Just think of those three sonatas in A minor (op. 42), B flat major and G major (op. 78)! Consider the fantasies, the impromptus, the pieces and fantasies for violin and piano, the string quartets—the immortal one in D minor, the B minor symphony, the great symphony in C, the overtures, the Mass, the choral works and the songs—those songs that seem to bubble up from some green springs, whose waters weary, soul-sick, world-sick, poor bruised hearts may drink and be comforted if not healed!

Consider the beauty, range, depth, variety, brilliancy, poetry, dramatic intensity of these songs of Franz Schubert! Is there anything like them in the art of music, or anything exactly comparable to their lyric ecstasy in any other art? The world has never had such a naïve singer, with the possible exceptions of Robert Burns, Catullus, Sappho, Theocritus, Chopin, Schumann, Robert Franz, Heine, Herrick—all masterful lyrist, yet none of them ever sounded the native wood note as did the poor lad whose only joy was to compose all day and walk in the woods when he could and surprise the secrets of the trees.

His was not a heroic figure; he was not a virtuoso; he had his little weaknesses, and who shall condemn a man denied the banquet of life, denied woman's love, who shall say that this genius fell by the way-side because of his convivial habits? Poor Franz Schubert, a drunkard! It is a lie, a miserable lie, the sort of lie created by the dull, muddy pated rascals, who believe genius akin to madness. Schubert, not having had romantic adventures some of his biographies gave him the gift of drunkenness, perhaps to make him more interesting—shall we say more musicianly?

Yes, Schubert was drunk all his life, drunk with music, maddened by its humming in its brain and wreaked his existence in its adequate expression. He drank his beer and wine like his fellow countryman, and the proof that it did him no harm is furnished by his enormous activity as a composer. He had great facility, but even facility cannot long stand the assaults made by dissipation. Schubert probably had a very sensitive brain, and, like Edgar Allan Poe, could take very little wine without feeling it. He was at his desk early every morning of his life, and with what results we know.

Schubert's position is fixed in the firmament of art. He is in company with the immortals, in company with that Beethoven, from whom he once fled terrified; indeed he actually lies near his beloved master in the Währing cemetery in Vienna. He was born twenty years later than Beethoven and he died one year

after him. The elder man's music exercised a profound influence on him. Schubert in his symphonies is really a pendant to Beethoven. It is sad to think that these two magnificent souls never became well acquainted. Schubert's timidity and Beethoven's infirmities kept them worlds asunder, yet they were kindred spirits and fully understood each other.

Weber never influenced Schubert as did Beethoven or Mozart. Oddly enough, the most prolific of Italian melodists, Rossini, left his traces on a certain year of Schubert's compositions (1817). Schubert has his faults; he was diffuse, garrulous and he set silly songs and librettos to matchless music; but so did Weber, who should have known better, and so did Schumann. He wrote too much, and never studied counterpoint or form so closely as did his contemporary Mendelssohn; yet consider the work of each man. We might part with Mendelssohn and all he accomplished most unwillingly, but what a loss would not Schubert's music be to the world!

It is simply inconceivable.

It is a time when the spasmodic, the bizarre, the huge, the theatric is overwhelmingly in evidence in music. Our ideals are more passionate, more intense, more heated, cloudy and coarse than in Schubert's day. But turn we must to this ever-bubbling, healthy source, so refreshing, so tender, so consoling, so inspiring. Schubert's songs are a veritable draught of Hippocrene, and the wonder is that he has not perceptibly aged. His music is young in gait, gesture and glance; it wears the eternal sign of youth on its forehead; it is good music; it is great music; it is glorious music, pure and undefiled, and so let us listen to the bells as they toll out with joyful accents the news that Franz Schubert is 100 years old.

And so will they toll a thousand years hence.

The Heine Trio.—The Heine Trio, composed of Miss L. Florence Heine, violin; Miss Marie L. Heine, piano, and Mr. Louis Heine, 'cello, is having decided success in San Francisco. A recent concert given in Golden Gate Hall, with the assistance of Mr. Herbert E. Medley, baritone, provided an excellent program, which was artistically delivered.

Maud Morgan's Harp Concert.—Maud Morgan will give her annual harp concert in Mendelssohn Glee Club rooms on the evening of February 17. The program will be composed of selections showing the harp in solos, accompanying the voice, and in ensemble numbers with violin, 'cello and organ. Ffrangcon-Davies, William C. Carl and others will appear.

Third Averill-Bradley Song Recital.—The third and last of the joint recitals by Perry Averill and Orton Bradley will be given in Mendelssohn Glee Club Hall next Thursday afternoon. Mr. Averill will sing Vision Fugitive, from Massenet's *Hérodiade*; songs by C. A. Lidgley, L. R. Lewis, Adolf Jensen and some old Irish melodies. Mr. Bradley will play the Gigue and Passacaille varié from Händel's suite in G minor, Schumann's *Carneval*, Schubert's *Impromptu*, two preludes by Kirchner and three selections from Chopin.

Fourth Philharmonic Concert.—The fourth public rehearsal and the fourth concert of the season will be given by the Philharmonic Society in Carnegie Hall on Friday afternoon and Saturday evening. The following program will be given at both performances, which are in commemoration of the 100th anniversary of the birth of Franz Schubert:

Symphony No. 8, B minor, Unfinished.....	Schubert
Songs: An die Musik.....	
Auf dem Wasser zu Singen.....	
Aufenthalt.....	
David Bispham.	
Theme and Variations from Quartet in D minor (Death and the Maiden).....	
String Orchestra.	
Songs: Der Zwerg.....	
Du Bist die Ruh.....	
Who Is Sylvia.....	
David Bispham.	
Symphony No. 2, B minor.....	A. Borodine
First time in America.	

Carl in Northern Massachusetts.—Mr. Carl has returned from his trip in Massachusetts, is now very busy filling his concert dates, and will soon go South. Regarding a recent appearance the *Orange Journal* said:

The large audience which filled the Congregational Church last Friday evening must have delighted the hearts of the managers from a financial standpoint, and rejoiced the hearts of good people generally to find that so many are left who still appreciate an entertainment of a high order. Mr. Carl captivated his audience from the start, and the applause was enthusiastic. The masterly management of the organ was evident in the dexterity as well as quietness of his method, and in the varied movements, from the quiet Pastorale to the grandeur of Bach's fugue, and the dainty sweetness of the berceuse, each theme was a constant delight. The Storm proved a most felicitous finale, for the echoes of its magic were what remained in the mind of the hearers through the closing march.



A ROUNDEL OF REST.

If rest is sweet at shut of day
For tired hand and tired feet,
How sweet at last to rest for aye,
If rest is sweet!

We work or work not through the heat;
Death bids us soon our labors lay
In lands where night and twilight meet.

When the last dawns are fallen on gray,
And all life's toils and ease complete,
They know who work, nor they who play,
If rest is sweet.

—ARTHUR SYMONS.

NAHAN FRANKO is the conductor of the orchestra at Mr. Conried's Irving Place Theatre. I need not say that it is the best theatre orchestra in town, the only one that comes within speaking distance of it being Mr. Furst's at the Empire. But it is not Mr. Franko's manifest musical accomplishments that I desire to dwell upon, but to retail to you several good stories that he told me the other night at Lüchow's.

With his late and lamented wife Mr. Franko went to Europe last spring and enjoyed the distinction in Berlin of conducting a band there and meeting with great artistic success. He was in London, too, and naturally enough called upon his friend Signor Mancinelli, and then discovered that conductors, like princes, are ungrateful.

You should first be apprised of the fact that several seasons ago Mancinelli was "boomed" considerably by Franko. At first the German musicians fought shy of the Italian conductor and grumbled at his tempi, after the manner of most orchestral players. Franko, who was concertmaster—that is, first violin of the opera—smoothed over innumerable difficulties for the testy conductor, warded off the effects of petty intrigues, and made himself generally useful.

At the close of the season it was Franko who got up a serenade for Mancinelli; it was Franko who forced the malcontents to subscribe toward a loving cup. Need I say that the German musician hates to part with his hard earned cash for such a purely decorative purpose?

Mancinelli was all gratitude. Even his beard beamed with gratitude. "Ah, Franko, amico caro, when you go to London, what a pleasant time you will have."

Franko did go to London, and did have a pleasant time, but not because of Mr. Mancinelli. He met the Italian conductor in the Savoy Hotel, and of course expected the hand of gladness extended to him.

"Ah, Franko, how do you do? Now, good-bye; I must go."

The American violinist wondered if he had done anything to offend Mancinelli, and went to a rehearsal at Covent Garden. As he knew all the principals of the opera, and indeed the chorus, in New York, he was welcomed heartily. Mancinelli alone looked confused and avoided him. Of course Franko put his own construction on this curious and ungrateful behavior, and doubtlessly swore never to do another favor for an artist.

I tell this story not to offend the delicate sensibilities of Mancinelli, who is a strong conductor in his field, but to illustrate the fact that artists, like princes, can be very forgetful.

A more embarrassing adventure overtook the concertmaster in the rotunda of the Savoy in London. He drove in with his wife to call on Mr. and Mrs. Julian Story. As their carriage entered Franko saw Mrs. Story (Emma Eames on the operatic boards)

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about to enter a carriage. He bowed to her, and she called out in her hearty fashion:

"How do you do? How is Sibyl?" Mrs. Franko looked very hard at her husband, and then Mr. Story said to his wife:

"Why, don't you remember Mr. Franko, of New York?" Explanations and laughter ensued, and Mr. Franko had to explain that he was taken—not for the first time—for Sibyl Sanderson's friend, Mr. Antonio Terry.

* * *

He showed me a letter from the conductor of the Khedive's orchestra, dated Cairo, December 27. It appears that the potentate, who is addicted to the poetry of Browning as much as to Wagner's music, found fault with his band when it returned from a triumphal trip to the recent exhibition in Berlin. Enraged at its success he got the men to play for him and then threw things at them, such dainty things as iron music stands, and then locked them up for four days without food or drink. When they got out they left the country and agreed with the conductor, a Herr V. Fr. Faltis, who fervently wrote: "I thank God that I am free."

What an object lesson is this story for our continually disgruntled orchestral musicians! If they are dissatisfied with America, why, let them go to Cairo and play for the crazy potentate. Perhaps one experience may drive them home to the United States happy to escape with whole skins.

* * *

Ibsen and the Norwegian novelist with the B's and J's in his name, Bjornstjerne Bjornson, are having a Scandinavian "scrap." They were never good friends, the novelist ever insisting that the dramatist misrepresented his own countrymen by making them sordid in soul, mean, dull, avaricious, commonplace people. Ibsen took a shot at the novelist in his powerful satirical drama, *Wild Duck*, for Bjornson is idealistic in his tendencies and Ibsen hates people who humbug themselves and their readers with fat, specious phrases like "the ideal," "the divinity that lurks in us" and all the rest of the canting talk of the vapormakers who make their gods after their own image, only magnified and glorified.

I cannot credit the present fight. It looks like an advertising scheme. Ibsen is a shrewd old man; he knows the value of a newspaper controversy, and never hesitates to court one. When *Little Eyolf* was published, exactly two years ago, there was a big row over an alleged premature publication said to have been accomplished by a printer who got early proofs of the play.

What John Gabriel Borkman has to do with Bjornson is difficult to discover.

* * *

In the London *Musical Standard* of January 16 there is a little editorial entitled *The Magnanimous Mancinelli*, which discusses the statement that Seidl was earnestly recommended for Covent Garden, as Germans should always conduct Wagner. The *Standard* concludes: "That is very nice of Signor Mancinelli, very magnanimous. We respect his powers of conducting Wagner's operas according to his lights, but unfortunately for the inference that the appointment of Dr. Seidl was made because Mancinelli 'respected the opinions of certain Wagnerians,' we hear that the German conductor was appointed without any reference to Mancinelli at all. So wags the world along!"

Anton Seidl, who is called doctor and German by the *Standard*, although he is for us a Hungarian and plain "Mr.," goes to London for the Wagner season there. He has promised Mrs. Laura Holloway Langford, of the Seidl Society of Brooklyn, that he will positively return by the middle of July for the Brighton Beach concerts. Who is to substitute for him at the seaside is not yet known, although we safely may risk a guess. Perhaps the opening of the season will be delayed until Mr. Seidl's return.

* * *

Mascagni once said of Melba, "In Melba's heart are many apartments." Fie, Pietro! How ungallant! Perhaps your wings have also been singed!

* * *

The *Pall Mall Gazette* gives two illustrations of the romances which are to be. This is from what is

called *The Novel of Adventure*: "He drew his rapier and lowered the visor of his cap de maintenance, while the haughty lady hid her face in the brodered folds of her saracenet. 'Fear naught, sweet wench,' he cried, as he blew the tinder of his culverin into a glow. 'Twas a simple action, but it minded him of his joyous youth, when, in the flow of his youthful wit, he was wont to say in jest that it was not his wont to do things by halves, so no demiculverin for him. A merry conceit, God wot. 'Fear naught, fair demoiselle,' he cried. 'S'wounds! but by my halidom, I'll pink yon cyclope caitiff through the weasand and blow his palsied knaves unshriven through the chapel wall.' The boom of an exploding portcullis rang along the rafted roof. 'Have on't!' he cried." Then for real unintelligible slush, with a rowdy young woman present, such as is only found in the *Romance of Social Conditions*, what follows is neatly hit off: "'Yes,' said the duchess, leaning back in her chair and observing with a quick flicker of her eyelids the limpid magnolia in Lord Eustace's buttonhole, 'I have often noticed that the subfuse is the stepmother of atheism,' 'Possibly,' replied the young peer, with a slight curl of his nostril, 'but moss cumulates round the rolling stone.' 'What rot!' interrupted Daisy, as she crossed her feet on the mantelpiece. 'A black sheep always makes the gamiest mutton, and you don't want jelly.'"

* * *

Whether or not Mrs. J. Hoffman-Martin intended Mr. E. J. Henley's arrest as revenge, she caused much sorrow, consternation and inconvenience to many people. The audience at Wallack's Monday night of last week was extremely good natured, and took both the delay and the dismissal with equanimity. If Mrs. Hoffman desired notoriety she got it. I sat back of her three rows, and she looked extremely pleased at the results of her work.

There was a tendency to make merry of the whole affair, and New York people, with their habitual good humor, which literally amounts to endurance, calmly endured the outrage that was perpetrated, and no doubt will endure it again. The blame should be fixed upon someone. In no other great city of the world could such a thing have occurred. The magistrate who issued the warrant for Mr. Henley's arrest might easily have discovered that the case was one for a civil court to determine. He found that out when all the mischief had been done.

The fact of the matter is that personal liberty in this city of cranks is becoming dangerously infringed upon. An unscrupulous person can throw you into a police cell over night by simply swearing out a warrant. Our magistrates surely could exercise a little judgment. They might, by merely asking, have discovered that an actor beginning a profitable engagement does not flee justice because of a small amount. Why, the very hour at which the Henley warrant was issued should have aroused suspicions!

* * *

How keen the law is after actors and musicians; how virtuously severe it is when forbidding a man to drink when he wishes to! What with social purity organizations for the purpose of meddling with other people's affairs; what with gentlemen in the pulpit telling men and women what to do socially; what with the thousand and one nuisances organized to create annoyances, New York cannot be an ideal place to live in.

Is it any wonder as soon as a man accumulates a fortune he crosses the water to spend it where his every movement will not be chronicled, and not as here where wealth is the target for every envious meddling man and woman?

* * *

Here is the case of Miss Mather: Thirty thousand dollars has been spent for an extensive Shakespearian production, a big audience is gathered in Wallack's, yet, through the stupidity of the law the whole affair is delayed and gets a black eye at the start.

Miss Mather has everyone's sympathy.

* * *

There is no particular reason why a blind pianist or a deaf painter or a lame sculptor should attract attention if their work is not artistically worthy. It is, indeed, remarkable to see a man without eyesight conquer the difficulty of the keyboard. Many

of us remember Blind Tom, who in addition to being blind was almost an idiot. Then there is David Wood, the celebrated organist of St. Stephen's, in Philadelphia. His performances are marvelous, for he has four manuals and the pedals to handle, not to speak of the stops. I have heard Mr. E. H. Perry play out West, and he plays very well indeed; but the most remarkable piano playing by a blind man was that of Alfred Hollins, an Englishman, who played Liszt's E flat concerto with genuine virtuosity. His musical memory was enormous.

Tuesday afternoon of last week, in Carnegie Chamber Music Hall, the first of the two blind pianists now visiting us gave a recital before a large and evidently invited audience. The pianist's name is Signor Arturo Nutini, and he is advertised as Italy's renowned blind pianist. He is a strong looking man, with a large and artistic looking head. He plays with freedom, and is almost letter perfect, although he scrambles through forte passages and sadly misuses the damper pedal. Signor Nutini is not a great pianist. He has a pretty, liquid touch in cantabile, and his fingers are light and nimble. But he played Beethoven's C sharp minor most wofully, and rushed recklessly through Rubinstein's Tarentella. The familiar Mendelssohn Rondo Capriccioso was blurred throughout, and the best thing I heard him do was Raff's Spinning Song.

Naturally one should not criticise too closely the work of an afflicted man.

* * *

They say the best way to kill bad laws is to enforce them. Perhaps that is the reason why the police are so active of late.

I suppose the Bradley-Martin fancy costume ball will be dramatized. Indeed I recommend Mrs. Grannis and Dr. Parkhurst to investigate the morals of the later Wagner music drama. *Siegfried* and *Sieglinde* in *Die Walküre* are a reprehensible couple. Come, come, good people, shut up everything in town but the mouths of the holy!

Then we might all become decent and dead!

* * *

The *St. James Gazette* in its article this week on Jews as Soldiers should have told the story of the German Israelite's capture of a French eagle in the Franco-Prussian war. One of the Rothschilds, anxious to wipe out the stigma of cautious peacefulness under which his race labors, gave notice that he would present a handsome sum of money to any Hebrew soldier in the German army who might capture a French flag. Such a capture was made, and in due course the Jewish warrior came up for the promised reward. After he had received it the delighted donor invited the recipient into his private room, and begged him to recount the glorious episode. "Well, my lord, it was in this way," said the hero: "The French soldier who carried the eagle was also one of the race, so we did it on joint account."

* * *

The following letter was sent here:

"I forward to you a curiosity in the way of translation into English, which I picked up while in Vienna. The (original) German text received a musical setting by a local singing master (op. 8 of his creations), and it is dedicated to Herrn — K. u. K. Hofopern, Snger, Vienna: "

HINGEBUNG.

"Swär um eine späte Stund,
Mitten in der Nacht,
Stemlein glnzten in der Rund,
Neilten stille Wacht.

Weiss nicht wie's gekommen ist,
Weiss nicht wie es war,
Das mein Lieb' ohn' jede List,
Bot ihr Mndlein dar.

Weis nicht wie es weiter ging,
Das sie mich unarmt,
Dan das wunder-herz'ge Ding,
Endlich sich erbarnt!

Ksste mir die Lippen wund,
Htt das nie gedacht,
S'war um eine späte Stund'
Mitten in der-Nacht.

DEVOTION.

"'Twas 'bout a late hour J found
In the midst of night,
Little stars schone in the round
Kept watch tranquil quite.

Don't know how it happen'd has,
Don't know how t'was there
That my love without wile,
Yes, offer'd her mouth fair.

Continued on page 24.

Continued from page 23.

Don't know how 'twas further on
That she huggeth me,
That the sweet thing as of own
Pities finally.

Kiss'd my lips to make them sore,
Had ne'er taught that right,
'Twas about a late hour more,
In the midst of night.

The above is the original German poem with the English just as it is in the copy before me. Very truly,

ANGELO M. READ.

BUFFALO, N. Y., January 1, 1897.

Says a writer in the *Bookman*: "If we had to describe Marie Corelli in terms of literary geography, we should say that she is bounded on the north by Ouida, on the south by Laura Jean Libbey, on the east by Florence Warden, and on the west by Archibald Clavering Gunter."

This was found in an English contemporary. The verses are clever:

There was once an invertebrate stripling,
Who vowed to knock corners off Kipling;
He consorted for years with three volunteers,
But never got farther than tipping.

A grandiose Berwick-on-Tweed,
Declared there was nothing in Ouida.
"I can do you," he said, "better things on my head,"
And he tried—but found never a reader.

There was once an old man with a skewer,
Who hunted a hostile reviewer.
"I'll teach him," he cried, "as I puncture his hide,
To call my last novel impure!"

There dwelt an old buffer in Delhi,
Who couldn't read Crockett's "Cleg Kelly."
When they said "He's the fashion," he flew in a passion,
And cried, "So is Marie Corelli."

A foolish old maid of Glangarry,
Was convinced she wrote better than Barrie.
She invented a part labeled "Strums," as a start,
But her pathos induced hari-kari.

Business as Usual.—Messrs. Luckhardt & Belder, whose store at No. 10 East Seventeenth street, New York city, was damaged by fire on the 28th inst., beg to announce that their business will continue without interruption in the same building on the floor above that on which the accident occurred.

Norcott.—Mr. Sandford L. Norcott is busy at Madame Huger's Fifth avenue school, where he has taught six years. Miss White and Miss Turley, both from the South, were two of his best pupils there. Several of his compositions have been published: a Slumber Song, words by Judson Newman Smith; Dawn of Love (dedicated to Emma Juch) and An Indian Lament. His violin romance is, however, his most ambitious work; this and a piece for piano, Wizard Dance, are still in manuscript. Some of his songs were sung at a recent Waldorf musicale. Mr. Norcott is organist of Judson Memorial Church, and has been re-engaged for the coming year.

Roderick.—Mme. Emma Roderick is a great favorite among the wealthy patrons of vocal art, and among them she has several excellent pupils that unfortunately are not to be heard in public. Those possessing voices of real merit are Mrs. N. D. Barkley, Miss Isabella Alexander, Mrs. Louis Wertheimer, Miss Emilia Wood, Miss Margaret Whitchee, Miss Mattie Parkhurst and Miss Carrie Spiegler, the last four being professionals of unusual promise.

Thursby.—Miss Emma Thursby has been devoting the past five years to the scientific investigation of the most modern methods of voice training in its every aspect, from fundamental tone placing and voice building to thorough finish for concert, oratorio and operatic work. Miss Thursby is well known to have possessed one of the most exceptionally well cultivated voices of our time, and her experience should place at the disposal of serious students of music an opportunity which is seldom met with.

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Huberman.

THE contract between the father of Bronislaw Huberman, the young violin virtuoso, and Mr. Heinrich Conried has been canceled by mutual consent at the request of Mr. Huberman, who resides at the Belvedere Hotel in this city.

Barnard.

MARIE BARNARD (Barnard) has received a fine engagement at the Royal Italian Opera in Rome, Italy, for the spring season. She will sing the rôles of *Marguerite* in *Faust*, and *Elsa* in *Lohengrin*. Friends watch with deep interest the coming career in opera of this talented young American artist, which is under the charge of C. N. Vert and Henry Mapleson, Jr.

We are in receipt of a cablegram from Bologna, Italy, dated January 26, stating that: "Marie Barnard, in *Faust*, created furore. Vive Americaines!"

Norwood Choral Concert.—The Norwood Choral gave a concert last evening (Tuesday), which was well attended and a success musically. The society, under the able direction of Mr. John W. Pommer, Jr., has attained an excellent reputation.

Elson Lecture on Shakespeare in Music.—Dr. Louis C. Elson, Professor of the History and Theory of Music in the New England Conservatory, delivered a lecture on Thursday evening last, January 28, in Philadelphia before the Alumnae Association of the Girls' Normal School, upon Shakespeare in Music, a subject rarely handled, and made exceptionally interesting and instructive by Dr. Elson's comprehensive knowledge of the dramatist's works, of music of this and all other periods, and by his capacity to illustrate vocally various episodes of song culled from the dramas in the musical setting of Shakespeare's day. An important feature was the singing by Dr. Elson of the entire original Ophelia music, which was lost at the burning of Drury Lane Theatre in 1812, but was taken down again by Dr. Arnold from the singing of Mrs. Jordan, who had repeatedly played the rôle. Dr. Elson illuminated his lecture by much literary and musical allusion and contrast, and left his audience possessed not only of a clear understanding of the character of song and the instruments in use in Shakespeare's day, but also of a large fund of information on the gist and power of the poet's dramas and sonnets.

Success of Feilding C. Roselle.—Miss Feilding C. Roselle, the contralto, has been extremely busy and successful of late. She sang at the musicale at Mrs. Daniel Butterfield's on January 20; in Troy with the Troy Choral Club, on January 18; in Albany, with the Musical Association, January 21; at the Lotus Club reception to the Manuscript Society, January 28, and with the Colonial Club January 28. Following are some press notices:

Following the trio was the introduction to a Troy audience of Miss Feilding C. Roselle, contralto. Her selections were: Love's Bliss, Spicker; Irish Folk Song, Foote; A Question, Lynes. Miss Roselle's voice is more of a mezzo soprano than contralto, and her tones seem more full on top than in the lower register. She appealed to the audience so strongly that an encore was demanded and accepted, another gem being well rendered.—*Troy Press*, January 19, 1897.

The singers brought on for the occasion were Miss Feilding C. Roselle, alto, and Evan Williams, tenor, who has also been engaged to sing at the May festival.

Miss Roselle has a fine stage presence and a voice of great power, capable and flexible. She substituted for the first number on the program O Don Patate, which she sang with superb effect. Her notes are clear and soulful and her enunciation good. But in the little group of songs that followed she was heard to still better advantage. The Sweetest Flower, by Van der Stucken, is an exquisite thing, and the singer threw into it all the charm and feeling and graceful, sad tenderness that the words imply. It was her best selection.—*The Journal*, Albany, N. Y.

Miss Roselle was the other soloist. She possesses an alto voice of great charm of tone and instinct with emotional power. Her ability to interpret dramatic airs was shown by the splendid manner in which she sang the grand cavatina from Verdi's Don Carlos, in which the Princess Eboli expresses her remorse for having betrayed the queen and Don Carlos. The words O Beauty, Thou Fatal Gift, I Curse Thee, were given with intense fervor of expression. Of the songs she selected, one by Van der Stucken was a little gem, as dainty as the "sweetest flower" it represented.—*Ti mes-Union*, January 22, 1897.

Miss Feilding C. Roselle gave three solos which effectively displayed her rich contralto voice. The selections were Love's Bliss, by Spicker; Irish Folk Song, by Foote, and A Question, by Lynes. An encore was demanded, in response to which she gave Because I Love You, by Hamblitt.—*Troy Daily Record*, January 19, 1897.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKSTRASSE 17, January 12, 1897.

SO far I have not missed a single one of the chamber music evenings given here by the Bohemian String Quartet, of Prague, and thus again I was fascinated by their virile, characteristic and altogether inimitable playing on Tuesday night of last week.

The program contained as opening and closing numbers two quartets which they had played here before—viz., Haydn's C major one, with the Kaiser Franz variations, and Smetana's E minor quartet, entitled *Aus Meinem Leben*, with the grief-stricken finale describing the composer's sad fate of sudden deafness. This work alone is worth a trip to hear the Bohemians play it, and I doubt not that they will create as much of an interest and as deep an impression with it in the United States as they have done repeatedly here in Berlin.

The quasi novelty on the program was Frederick Gernsheim's C minor string quartet, op. 25, one of the Rhenish master's ripest and most important compositions. It is particularly well and effectively written for the instruments, and the thematic workmanship is of the most approvable texture. The happiest in point of invention are the first and third movements, especially the latter, while the main theme of the andante in A flat is a purloin from the second theme of the first movement of Schubert's string quintet, and Gernsheim's Rondo all' Ongarese is also somewhat unduly influenced by Schubert. It is, however, very pretty and effective, and the composer, who is now a resident of Berlin, a teacher of piano and composition at the Stern Conservatory and conductor of the Stern Singing Society, had the deserved honor of a special ovation from the audience after they had twice recalled the artists who had given a rousing performance of the work.

The next night, Wednesday, brought in Bechstein Hall the concert of a bright young American girl, Miss Agnes Miles. She is a pupil of Moszkowski, and for the double reason of her being an American and of her being a pupil of a teacher, with whom I don't stand well personally, I should have liked above all others to be able to praise Miss Miles just as I did a few weeks ago Miss Lynn, who is also an American and a pupil of Moszkowski. I regret infinitely that I cannot, with good conscience, praise Miss Miles, who is talented but as yet so immature and unfit for public appearance, that I am at a loss to understand how so fine a judge as Moszkowski could have given his consent to such an undertaking. But as both Miss Miles and her estimable mother beseeched and besieged me so long with the entreaty that "if I could not say anything good about the concert I should not say anything at all about it," I finally had to yield and promise. I am now going to make good my promise and reprint the program without comment of a critical nature. Here it is:

Fantasie und Fuge G-moll.....Bach-Liszt
Sonate, E-moll.....Grieg
Arie aus, Samson und Dalila.....Saint-Saëns
Solvejgs Lied.....Grieg
Si j'étais Jardinier.....Chaminade
Préludes B-dur und B-moll.....Chopin
Sherzo B-moll.....Chopin
Sechs Fantasiestücke.....M. Moszkowski
Landschaftsbildchen, Nachtstück.
Zwiegesang—Die Jongleurin.
Maskenscherz und Demaskierung.
Beim Feste.
Lieder:
Mainacht.....Brahms
Ständchen.....R. Strauss
Aime-Moi.....Chopin-Viardot
Mephisto Walzer.....Liszt
I did not promise anything with regard to Mrs. Regina

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Moszkowski, who lent her "kind assistance" on this occasion, and so I venture to tell you that she is a dreadfully bad singer.

One of the Berlin critics, whose schoolboy Latin reminiscences are stronger than his knowledge of the pronunciation of the English language, could not suppress a pun on Miss Miles' soldierly playing. I think I can beat my colleague this time through the simple statement that if every miss of Miss Miles had been a mile, Miss Miles would now not be many miles from her native country.

Thursday we had at the Opera House the fifth symphony evening of the Royal Orchestra, the program of which was a very interesting one.

It opened with Tchaikowsky's pathetic symphony, which had figured also on one of last season's programs of the Royal Orchestra, and which Weingartner had completely prepared for performance when he had that serious trouble with his arm, and the concert was conducted by Halir. I was very curious to note how Felix Weingartner's conception of the work which I have heard interpreted by Nikisch, Safonoff, Mannstaedt and Halir, and the inevitable comparison was in favor of Weingartner only in the case of that glorious march in the third movement, and this probably because he had so brilliant an orchestra under his command. In point of rhythmic pregnancy, I liked Safonoff better than any one of the German conductors, and as for the gracefulness of the second movement, the one in 5-4 time, Nikisch could give any of the others cards and spades and a baton to boot and beat them, with or without it. In the opening allegro, Weingartner had so dissected and brought out so glaringly the inner organism of the work that in the close he seemed to lose sight of the main theme and covered it all up with the harmonies, which was all the more deplorable, as the woodwind was all out of tune. Tchaikowsky's last and grandest work, however, made a deep impression upon the large audience, who applauded vociferously, even after that most gloomy of all movements ever written, the finale of this "suicide" symphony. The work has quickly gained an ineffaceable hold upon the Berlin public, which not many years ago would have nothing of either Tchaikowsky or Dvorák or even Bruckner. Berlin's conservatism in music seems to be broken at last, and that is a good thing.

Nevertheless the audience on last Thursday night seemed to enjoy equally well the second quite classical half of the program, and the fact is as well worthy of mention and praise as the aforementioned progress. We had for the "first time" a concerto in F major, by Händel, which, as the program states, is written for two wind choirs with accompaniment of the string orchestra. I doubt, however, that the version used at this concert is an original one, for the old gentleman with the powdered wig is not supposed to have employed the clarinet in it, and the string orchestra played the main part of the music and not merely an accompaniment. However that may be the concerto in five movements, all of which were superbly played by the Royal Orchestra, was hugely enjoyed by all listeners, the audience nearly insisting upon a repetition of the graceful allegro in a non troppo, which Weingartner wisely, however, would not grant. The work of the two oboes was delightfully neat and clean in this movement; but here again

I doubt whether Händel marked them sempre staccato or staccato at all, which manner of playing, though very effective, is not in Händelian style.

Mozart's Jupiter symphony is a fresh, jubilant reproduction, especially of that masterpiece of form and contrapuntal workmanship, the finale, brought the concert to a happy close, after which Weingartner, as usual, was made much of by the public, who recalled him at least half a dozen times.

The next concert takes the form of a Schubert commemoration, and the program in honor of the centenary of that composer's birthday is made up exclusively of his works. It consists of the overture and entr'acte of Rosamunde, the B flat and the C major symphonies.

At the second subscription concert of the two popular Berlin musicians, Florian Zajic and Heinrich Gruenfeld, the latter's brother Alfred, "royal and imperial Austrian chamber virtuoso and royal Prussian court pianist," was the special attraction. At Vienna Alfred Gruenfeld is as great a favorite as his "brother Heinrich" is in Berlin, and that is saying a good deal. These three artists opened their, as usual, varied program with a composition by Dvorák heretofore unknown here. It is entitled Dumky, which some say means melodies and others maintain it stands for elegies, while still others explain the word as representing dances. My knowledge of the Bohemian language is limited to the one phrase, *Heska holka dei mi hubitschku*, which it is unnecessary here to translate, and I have a faint recollection of once having eaten some extra fine Moldau carp at the Prague railroad restaurant on the way from Dresden to Vienna. But all this does not give me an idea of the correct meaning of the word Dumky. If I can trust my ears, however, Dvorák's elaborate work in five (not four, as the program stated) movements is a conglomeration of "national tunes," as they would say in America. The program further states that it is a "trio" for piano, violin and cello, to which designation again I take exception, for neither in form nor in treatment is this opus 90 of Dvorák a trio. It is simply an arrangement for three instruments of the aforesaid national tunes. Some of these are quite interesting, while others are, as is frequently the case with folk tunes, quite banal and trivial. Altogether the work is much too long, and, placed at the head of a lengthy program, could not sustain the undivided attention of one of Berlin's most fashionable but by no means most serious audiences.

Individually, each of the three artists had some interesting solo offerings, the less interesting this time being Heinrich Gruenfeld's andante and scherzo, op. 39, by Rubinstein. Zajic made quite a hit with two early violin pieces (op. 24) by Philip Scharwenka. The minuet in D is quite pretty and the moto perpetuo in A minor showed the excellent violinist's limber and untiring wrist and his unfailing left hand to greatest advantage.

Alfred Gruenfeld stood last on the program with Reinecke's arrangement of the larghetto from Mozart's Coronation concerto, a new and very mellifluous, sweet romanza of his own, and Schumann's D major novelette. Of course he was much applauded and vociferously encored.

Miss Lula Gureiner sang two groups of Brahms, Franz and Schumann songs between the instrumental numbers.

She is a very pretty girl, but her throaty alto voice has little charm for one.

Another alto of no particular charm is Miss Agnes Nettekoven, from whom I heard some fossilized selections of two centuries ago in the early part of Saturday evening. Her partner in Beckstein Hall was Mr. Carl Stuehnmann, who coped in vain with Beethoven's E minor piano sonata, op. 90. Why do these people come to Berlin?

A more important concert, which took place in the Singakademie on the same evening, was that of Miss Muriel Elliot, an Australian young lady, and a pupil of Bernhard Stavenhagen.

The Weimar court conductor, pedagogue, pianist and composer had come on from the German Athens to lend his personal prestige and assistance as a conductor to his pedagogic charge. Miss Elliot, though a pianist of the most robust kind, stood in need of both. She has a strong, healthy, but not very *modulationsfachiger* tone, and her touch was something of that cold steel quality that used to disagree with me in the old days of Madeleine Schiller, of New York. Still, I admire the girl's grit and her rugged strength of conception as well as execution, her octaves and scale technique and her pronounced rhythmic feeling, all of which stood her in good stead in the Beethoven E flat and Stavenhagen's B minor piano concertos. The latter work, despite its many Wagner and Liszt reminiscences, is a thoroughly interesting work, superbly orchestrated, but in the climaxes it needs Stavenhagen's own interpretation, in which I heard it a few seasons ago.

In Paderewski's Polish Fantasy, which was the third and last of Miss Elliot's taxing tasks, she ran away from the Philharmonic Orchestra, with which august body of musicians Stavenhagen could just as little do anything in the perhaps difficult but by no means impossible accompaniment of this fantasy as Prof. Maenstaedt accomplished a few weeks ago. And yet I heard both the Aix-la-Chapelle and the Dresden court orchestras accompany this fanciful work admirably under Schuch's baton when the composer was the soloist. The fantasy, however, seems to have come to stay, for it will again be played a fortnight hence by still another female pianist, Miss Clara Krause.

Mrs. Amélie Gmür-Harloff, from Weimar, sang at Miss Elliot's concert some of the selections which had also figured on her own program a short time ago, but she also gave two Lieder with orchestral accompaniment by Stavenhagen, of which the Sennerin Sonntagslied is full of quiet local color, but not very original, while Ingerid's Lied is so quaint and characteristic a setting of Bjørnson's suggestive text that it was enthusiastically redemanded.

Last night we had at the Philharmonie the sixth of this season's Arthur Nikisch Philharmonic subscription concerts, the public rehearsal for which on Sunday was absolutely sold out and the concert proper very nearly so. It is very pleasing to note that these concerts are rapidly regaining the public favor which they once held so undividedly under Hans von Bülow, their founder and first as well as foremost conductor.

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presided over by Weingartner, is the constant employment of soloists of note and the production at each concert of some novelty of importance. This was also the case at this sixth concert, the soloist of which was Pablo de Sarasate, always a well liked, distinguished guest in Berlin. He played the Mendelssohn concerto, which you have all heard from him in the United States, and therefore I don't need to describe to you again his wonderful technic, his pure and sweet tone, which is not very strong but very mellow and beautiful. Outwardly Sarasate has aged a little, his hair being an even iron gray, but otherwise he has remained the same charming artist as of yore.

He gave us also a novelty of his own, a collection of Spanish dances entitled Viva Sevilla, which, however, did not fit very well into the general high standard of the programs of these concerts. Nevertheless, it pleased the vast audience immensely and they did not stop applauding and recalling until Sarasate had given as an encore his own Gypsy Airs, and even then the furore did not abate until Herr Arthur had taken up the baton for the next and final orchestral number.

The real novelty of the program was Prof. Frederick Gernsheim's symphony No. 4, in B flat. It is a work such as is rarely written in our time of the symphonic poem. It breathes the spirit of classicism and it is molded in the form and after the laws laid down by Beethoven. This Beethoven adoration, tempered here and there, more especially in the first and last movements, with a little of Brahms' influence, the latter, more harmonically and rhythmically felt than thematically or structurally visible, is both the strong and the weak point of the composition. The strong, because this mastery over the classic form is possessed by but few of the modern writers, and the weak, because you feel the slave-like bonds in which it holds the composer, and that after all his musical thoughts do not quite suffice to fill the form. Especially is this the case in the slow movement in E flat, which is the weakest one of the four, while the short and pregnant scherzo is both the best and cleverest. Gernsheim's orchestration, though he makes an effort at modern coloring by the moderate employment of the English horn and bass clarinet, contains nothing new or striking.

The work was admirably performed by the Philharmonic Orchestra, with Nikisch's particularly efficacious aid and efforts, a fact which was acknowledged by the composer through a hearty and evidently sincere handshake with the conductor, when after the last movement Gernsheim bowed his thanks to the plaudits of the audience.

The opening and closing numbers of this interesting program were Wagner's Huldigungsmarsch and Liszt's Tasso, both of which works were performed with even more than the usual Nikisch verve and temperament. The Wagner march was admirably worked out, and the Trionfo from Tasso was so rousing given that the public broke out in enthusiastic shouts at the close, and had the conductor out on the platform half a dozen times or more before they would leave the hall.

At the next concert the Paris pianist Edouard Risler will play the Beethoven G major concerto, and Frau Schumann-Heink will be the vocal soloist, while the orchestral selections will consist of Smetana's Vyschrad and—of course, Schubert's C major symphony.

Manager Hermann Wolf confided to me the other day a gigantic scheme which he intends putting into existence in the spring of 1898, and in the realization of which he counts largely upon the participation of visitors from the United States.

"The idea," he said to me, "is not my own, but Anton Rubinstein's, and it is nothing less than the performance of all the works of Beethoven without a single exception. This Beethoven cycle will last altogether three weeks, and is to comprise a Fidelio performance at the Royal Opera House, as well as scenic representations of the Ruins of Athens and Die Geschöpfe des Prometheus. All of Bee-

thoven's symphonies, overtures, choral works, chamber music, piano literature, vocal and instrumental solo music, in fact everything published by Beethoven, is to be performed by the world's greatest artists, not chronologically of course, but absolutely, completely, and as nearly perfect as human performances can be. The scheme is a comprehensive one, and as one-half of the proceeds are to be given to the Berlin Beethoven monument fund and the other half to the Bonn Beethoven House, it is to be expected that the affair will turn out to be a tremendous success, both artistically as well as financially.

The sixth of Director S. Landeker's annual Philharmonic dinners, which was given at his elegant but very homelike mansion last Sunday, gathered around his hospitable board a number of friends, musical and otherwise. Among the former were Arthur Nikisch, Professor and Mrs. Frederick Gernsheim, Mr. and Mrs. Hermann Wolff, Mr. and Mrs. Alexander Petschnikoff, Professor and Mrs. Oscar Reiff, Frau Professor Hallir, Miss Emma Koch, pianist from Berlin; Miss Ada Wright, pianist from London; E. E. Taubert, critic of the Post and composer; Court Opera singers Lieban and Fraenkel and several others. The menu was the best I have eaten since my sojourn in Berlin, and the wines of the most exquisite and *recherché* brands. If I add that the speeches, humorous as well as serious, were "to match," you will trust me that it was a most enjoyable Philharmonic dinner.

Robert Kahn, the genial young Berlin composer, has lately set to music some of Gerhard Hauptmann's poetry, and has done it in the most *spirituelle* manner. Some of the Lieder were recently sung at Mannheim, where they met with a most flattering reception.

Eugen d'Albert writes to me from Stuttgart under date of January 10: "It may interest you to know that my new opera, Gernst, will have its premiere at Mannheim by the middle of April. I shall conduct the opera myself. You will receive a special invitation, and I hope you will be able to attend." Well, I hope so, too.

A similar piece of news is conveyed to me in a very humorous letter of my friend Xaver Scharwenka, who informs me that Walter Damrosch has accepted for performance Mataswintha, which opera I saw successfully launched at Weimar. Scharwenka writes: "I ought to send you this piece of good news in a 'scarlet letter,' but I am afraid it might look too much like a *Brandbrief*." Well, I hope and anticipate that the day of the premiere will prove a red letter day for New York and the American composers.

Have you ever played piano compositions by Julius Schulhoff? I know THE RACONTEUR did, and so have I in the sweet long ago. Well, Schulhoff, who is by no means as old as you suppose, and who looks hale and hearty (you can see him at a good many piano recitals), has just been nominated a "professor." Better late than never.

Callers at the Berlin office of THE MUSICAL COURIER last week were Miss Rezia Hesselberg, a pupil of Joachim, and sister of Edward Hesselberg, director of the piano department of the University of Denver, Col.; Otto Hegner, from Basel, once Wonderkind, now full fledged pianist; the two young American pianists, Misses Augustus Shay and Jessie Cottow, or vice versa; Herr Benno Stolzenberg, "royal professor and Grand Ducaal chamber singer," with Mrs. Laura Stolzenberg-Biertz, concert singer, and Mr. Henry Mueller-Braunau, a Hamburg musician, O. F.

CONCERT NOTES.

Annie Bauer gave a violin recital at the Concert Saal. I reached there in time to hear her play Wieniawski's Faust

Fantasie and to hear Mme. Martinsen sing Tosti's Serenade. Miss Bauer has a large tone of the stiff, unyielding kind. She has not much else. Her technic is inadequate and she lacks temperament. Mme. Martinsen's singing reminds me of an anecdote I once heard about a woman with an ingrown voice.

Tuesday evening is "American Night" at the Philharmonie. The popular concert attracts most of our resident countrymen, who have quickly learned to fathom the psychological connection between Beethoven and—beer.

Concertmaster Witek is a most versatile fiddler. He plays almost every violin concerto, and plays them all well. At last Tuesday's "Pop," he gave us the Wieniawski D minor concerto, and on Wednesday night he played Dreams, by Wagner. Witek is not regarded great, because he plays in an orchestra. What nonsense! Ysaye, Thomson, Burmester, Joachim, Rivarde and Brodsky were all orchestra players. Witek can be a worthy addition to that list, whenever he chooses to follow the career of a traveling virtuoso.

LEONARD LIEBLING.

Lillian Blauvelt Will Sing.—At the concert which takes place in the Brooklyn Academy of Music to-morrow (Thursday, February 4) Lillian Blauvelt will sing.

Batti, Batti.....	Mozart
Als die Alte Mutter.....	Dvorak
Du bist die Ruh.....	Schubert
Lichterglanz wie Hoid.....	Goldmark
Tee aus Chansons.....	Bernberg
Te Souviens tu.....	Godard
Chanson d'Avril.....	Bizet
Bird Song from Pagliacci.....	Leoncavallo

The above constitutes a very versatile program, in each number of which the prima donna will find herself perfectly at home.

Sieveking.—Here are some recent press notices of the great Dutch pianist:

No more emphatic tribute could have been paid a pianist than that bestowed by a charmed audience upon Martinus Sieveking at Music Hall last evening. It was homage from the heart, warmed and delighted by the renditions of a master who offered nothing freakish, only true art, pure and simple. The people thundered their applause after each number, and they lingered at the close, demanding and securing one more work than the program named, and even then tarrying in the hope of seeing the artist, though they might not hear more. This audience was exceptional, in that it was composed in the main of strictly musical people, strong attractions at other theatres drawing the pleasure seekers and the merely moderately musical.

In whole, the concert was a triumph, and served to give Mr. Sieveking a warm place in the hearts of Louisville people. When he comes again—and he may give another concert there before he sails for France, May 15—there is little doubt that he will be greeted by a larger audience than last evening.—*Louisville Courier Journal*, January 20.

Sieveking, the Dutch pianist, whose recital took place in Music Hall last night, has been looked forward to for some time past in musical circles as one of the treats of the season.

It is every way more than came up to and surpassed the expectations of the thoroughly musical and appreciative gathering that greeted him. All were so much delighted with his performance that there is already a movement on foot to prevail upon him to give another recital here some time later in the season.

If such an arrangement is made everything will be done in the way of advertisement to make it a popular occasion, not only with the musicians of the city, but all the music lovers of the city.

Mr. Sieveking was received last night with a great deal of enthusiasm. Each one of his numbers was encored over and over again. The wonderful manner with which he rendered Etude de Concert, Moszkowski, the closing number on the program, simply electrified his audience. Prolonged applause followed this and he was forced to respond several times before his delighted hearers would finally release him.—*Louisville Commercial*, January 20.

A tall man with a face of a Reuben's portrait was introduced to a critical audience in Music Hall last night as Sieveking. When he made his entrée his great figure towered with fine lines, his hands were large and almost inconsistent with the delicate outlines of the immaculate keys. But when those fingers wandered up and down the white surface and the little squares dropped and gave forth their sound there was the work of the master, and when the last note of the Beethoven Adagio died away there came a mighty rumble of applause. For Sieveking had conquered. * * * Mr. Sieveking was accorded a welcome such as would have made an artist feel proud. It is more than likely that he will be heard again within the next six weeks so great is the desire to have him.—*Louisville Times*, January 20.



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"SAMSON AND DELILAH.—Mr. GEORGE HAMLIN sang the part of Samson well. His high notes were especially good."—*Providence Telegram*, November 21, 1896.

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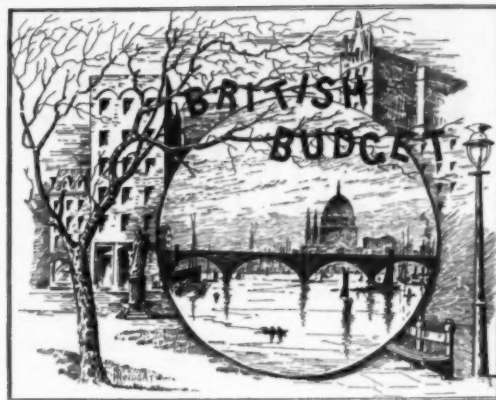
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THE BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON, W., January 23, 1897.

D. R. RICHTER will give his orchestral concerts next summer on May 24 and 31 and June 14 and 21, and his autumn tour opens on October 16 and lasts for two weeks.

The Comtesse d'Aulby, a young American lady from Boston, was one of those who took daily lessons in singing of Mme. Moriani while she was here the first part of this month. She has a rich mezzo soprano voice and great intelligence, and will take high rank among those musical amateurs who shine at our best social functions.

The Count d'Aulby is a composer who has already won distinction by the originality of his compositions. His grand opera, *L'Odalisque*, secured the prize from the French Government in 1889. In this, as in other of his works, he was his own librettist. He studied at Leipzig, Cologne and Paris. He belongs to the Princess de Monte Compatri in Italy, and is the nephew of Cardinal Rampolla.

M. Paderewski will give a piano recital in St. James' Hall during the season. This has been arranged through M. W. Adlington.

The Princess of Wales has accepted a copy of Mr. C. Egerton Lowe's *Chronological Cyclopaedia of Musicians and Musical Events*.

Herr Stanislaus Wurm, with his Viennese White Band, has been exclusively engaged by Earl de la Warr to perform at Bexhill-on-Sea for five months this year.

Mr. David Bispham, upon his return from America, will give a concert on the afternoon of May 10 in St. James' Hall, when Brahms' *Magellone Lieder*, in connection with the Romance from which they are taken, will be sung in their entirety.

Miss Elizabeth Patterson, of Pittsburg, Pa., made a very successful debut in oratorio at Darlington last month. The work was *The Messiah*, and in addition Miss Patterson has learned a large repertory under Mr. Santley. She has also sang in Inverness and other towns since.

M. Eugen d'Albert will give two piano recitals in St. James' Hall on May 13 and 21.

The Bohemian Quartet give three concerts in London on their way to America next month.

The Carl Rosa Opera Company opened a three weeks' season at the Garrick Theatre on Monday night. The operas produced this season have been *Lohengrin*, *Romeo and Juliet*, *La Vivandière*, *Faust*, *Die Meistersinger* and to-night they give *Mignon*. Pressure of work has made it im-

possible for me to attend this week but next week I will give a report of the performance. The four prime donne of the company are Americans as well as the leading tenor, Mr. Hedmond, and the baritone, Mr. Homer Lind. England thus appreciates the American singer. The engagements with the company are fairly good ones, as the season of forty weeks makes a good total, even if the weekly salary is not so large as we are now accustomed to hear of. I believe that the figures given for two or three performances a week range from \$50 to \$320.

During her holiday visit to London this time Mme. Moriani was extremely busy giving lessons and consultations. She took several new pupils back to study with her in Brussels. Her class there now has assumed such dimensions that her present classrooms are too small to accommodate all her pupils, and in the summer she will remove to a larger house which contains an ideal classroom. This will have a stage, with scenery, &c., so that her pupils will continue to be, as in the past, well prepared for the operatic stage. M. Vermandele has taught the stage action most successfully, and now Mme. Moriani has been fortunate enough to secure the services of M. Maurice Lefevre to act as accompanist. He has given up his career as a singer, in which he won distinction, and settled down to this work and composition, also having a class in harmony at the Conservatoire.

Among the callers at this office this week was Mr. Hyllested, who will give some piano recitals in London and an orchestral concert either in early March or just before the grand opera season.

Mr. Schulz-Curtius has arranged for a series of five concerts under the baton of Herr Felix Mottl, the first to be held on March 16. The programs announced are as follows:

On March 16, illustrating the development of the overture, the following overtures will be given: *Agrippina*, *Händel*; *Iphigenia*, *Gluck*; *Magic Flute*, *Mozart*; *Leonore*, *Beethoven*; *Freischütz*, *Weber*; *Hebrides*, *Mendelssohn*; *King Lear*, *Berlioz*; *Flying Dutchman*, *Tannhäuser*, *Meistersinger*, *Wagner*.

On March 30:
Symphony in G minor.....Mozart
Duet, from *Beatrice and Benedict*.....Berlioz
Frau Mottl and Frau Tomschik.
Hungarian Rhapsody in F minor (No. 1).....Liszt
From *Die Götterdämmerung*.....Wagner
Rheinfahrt.
Hagen's Wacht.
Waltraute's Scene.
Trauermarsch.

Brünnhilde, Frau Mottl; *Waltraute*, Frau Tomschik; *Hagen*, Mr. Lempière Pringle.

On April 13:
Choral Symphony, No. 9.....Beethoven
Miss Esther Palliser and Miss Rosa Green, Mr. O. Fischer-Sobell and Mr. Andrew Black.

A select chorus from Leeds, consisting of nearly 300 voices, which will specially come to London for this event.

Lohengrin Vorspiel.....
Introduction to Act III, *Meistersinger*.....Wagner
Waldweben, from *Siegfried*.....
Festive March and Chorus, from *Tannhäuser*, Act II.....

On May 11:
Overture to *Oberon*.....Weber
Lenz-Lied from *Die Walküre*.....Wagner
Siegfried, Herr Heinrich Vogl (of Munich and Bayreuth).
Aus *Böhmens Hain und Flur*.....Smetana
Vorspiel and Liebestod from *Tristan and Isolde*.....Wagner
From *Parsifal* (Second part of Act II).
(For the first time in England in its entirety.)

Kundry, Frau Mottl; *Parsifal*, Herr Heinrich Vogl; *First Flower*

Maiden, Miss Esther Palliser. Chorus from the Royal College of Music.

On May 18:

Symphony, *Harold en Italie*.....Berlioz
From *Parsifal* (the whole of Act III).....Wagner
Parsifal, Herr Heinrich Vogl (of Munich and Bayreuth); *Gurnemanz*, Herr Ernst Wachter (of Dresden and Bayreuth); *Amfortas*, Mr. David Bispham; and Chorus from the Royal College of Music.

CONCERTS.

St. James' Hall was again crowded to the doors last Thursday evening, January 14, on the occasion of the first of Mr. Henschel's orchestral concerts for the new year. The program contained no novelty, but was none the less interesting for that. Tchaikowsky's *Last Symphony* received a reading that was hardly up to the standard we might fairly expect from players to whom this score is now so familiar. The conductor did not succeed in imparting that force and swing into this intensely emotional composition that we are accustomed to hear in the readings of some other conductors. The beat of the 5-4 movement was anything but clear. It was unfortunate that the very flat note of the B drum should have been so prominent in the soft passages of the first movement.

Miss Ilona Eibenschütz played Grieg's A minor concerto with much charm and impulsiveness. Her technic was by no means over-accurate, however, and she occasionally took the liberty of altering some of Grieg's passages. Mrs. Henschel, Miss Gondar, Mr. Walter Ford and Mr. George Holmes sang Beethoven's *Elegiac Ode* to string accompaniment—a rather formidable array of artists for such a brief composition. Mrs. Henschel or Mr. Holmes in an important solo would certainly have been more interesting. The concert began with Schumann's *Genoveva* overture, and ended with Wagner's *Tannhäuser* overture, the latter being taken at a pace that probably beats all previous tempi records.

It must be a matter of much congratulation to Mr. Henschel that these concerts are so magnificently patronized. Scores of disappointed amateurs were turned away, and many of the subscribers who came at the last moment had difficulty in making their way to their seats, which in many cases were already occupied by those who had no right to them. The problem of finding a more capacious hall must sooner or later confront Mr. Henschel, who in spite of opposition and without financial backing, has made and continues to keep these concerts among the most distinguished of London's musical entertainments.

In mediaeval times, before the publication of Mill's System of Logic, our credulous and necromantic ancestors might have easily been led to conclude that the Promenade Concerts were the cause of the unpropitious Saturday night weather that has so often coincided with these entertainments since the beginning of the series last September. In these days, when sagacity is the distinguishing feature of most of us, we know that Mr. Newman has nothing to do with the weather, otherwise it would be arranged better to suit the convenience of the Queen's Hall concert-goers than we have had it of late. Yet, in spite of the rain and snow, last Saturday's Promenade Concert drew together a goodly number of kindred spirits—music and tobacco lovers—who had plenty of enthusiasm to manifest for the entire program, which, to their credit be it said, was uniformly excellent. Mr. Ernest Ford's *Scène des Bacchantes*, a graceful and charming, if not a very deeply felt or original work, drew forth from the listeners prolonged applause. The suite, made up of selections from the melodies of Gluck and scored by Felix Mottl, was a very interesting novelty. It is to be regretted that we do not oftener hear excerpts from the

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works of this great genius, the Wagner of his age, who laid by his powerful and ideal pen one hundred and ten years ago. Of the other items there seems nothing to be said. Among the soloists was Mme. Belle Cole.

The great success of the first performance of *Samson* and *Delilah*, by the Queen's Hall Choral Society, induced Mr. Newman to repeat it last Saturday afternoon, Mr. Randegger conducting as usual. There was a fairly large attendance, but, at first, not so much enthusiasm as before, either among the performers or the audience. The hour may have accounted for much, for in the afternoon the blood is cooler, and flows more evenly, passion and dramatic intensity are more forced, and enthusiasm and applause less spontaneous. The opening choruses seemed tame, and not only that, but there were several ragged edges. The orchestra more than once was too prominent, and in the first bars of *Samson's* solo, Israel, Burst Your Bonds, the rhythm was lost, though quickly recovered. The temperature, however began to rise with the fourth scene, and after the close of Act I. there was very little indeed to find fault with, and very much to praise. The coolness of the earlier part of the afternoon was forgotten, and at the close, "magnificent performance" were the words heard on all sides.

Miss Marie Brema, who made a very deep impression before, surpassed herself, and it would be hard to imagine anyone more charming, more tender more seductive, or more venomous than this exponent of the fair Philistine. It would have been scarcely a surprise if, in a moment of anger and scorn, she had flashed a dagger into her former lover before her eyes. But such a death would have been too swift to satisfy her hate—she must slay his soul as well as his body. The whole woman seemed transformed, and it was small wonder that *Samson* fell a victim to her wiles. Miss Brema is a great artist.

With regard to Mr. Lloyd, his voice was firmer and stronger than it has been for some time—a great satisfaction to everyone, for his place as an oratorio singer would be hard to fill, and England would feel greatly the loss of this famous tenor. For the rest, he, as before, so evidently tried his utmost to be dramatic that he failed to carry conviction. Mr. Watkin-Mills was a fresh member of the cast, replacing Mr. Andrew Black as the *Priest of Dagon*. Very telling was his singing in the scene with *Delilah* in the Valley of Sorech, full of subtle craftiness and contempt in his heart for the woman whose help he sought and whom he outwardly praised.

At the Popular Concert on Monday Lady Hallé, Messrs. Ries, Gibson, and Piatti opened the program with Tchaikowsky's quartet in G major, op. 11, which was played for the first time at these concerts. This quartet is one of Tchaikowsky's first efforts in chamber music, and his inexperience is occasionally noticeable. The second movement, *Andante Cantabile*, is song-like and full of exquisite languor and charm. M. Slivinski played Schumann's *Carneval* in an interesting way, but not with enough enthusiasm to excuse the so often repeated striking two keys with one finger. He was better in the Rubinstein trio, op. 52, in which he was joined by Lady Hallé and Signor Piatti, though the piano was sometimes slightly too prominent. Miss Thudichum sang Gounod's *Repentir*, Massenet's

L'Eventail, and *Nuit d'Ete*, by Alfred May, which was given with some charm.

At the Queen's Hall chamber concert on Sunday evening the two principal numbers on the program were Beethoven's string quartet in E flat, op. 74, and Rubinstein's piano trio in B flat. In this latter work Mme. Amina Goodwin was the pianist, and joined Messrs. Arbos and Squire with a perfection of ensemble which was greeted by the audience at the end of the performance with calls of bravo! Señor Arbos chose for his solo Leclair's *Sarabande* and *Tambourin*. Mme. Belle Cole was the vocalist, Mr. W. H. Squire playing the cello obligato to Goring Thomas' *A Summer Night*. There was a good audience present.

Mr. Frederick Lammond's first piano recital re-introduced one of the greater pianists to our hearing; the reputation he has already gained in Germany and Russia caused his appearance to be looked forward to with considerable expectations. They have not been entirely fulfilled; but in giving first impressions it is necessary to remember that it is not in the nature of every artist to get immediately in touch with his audience. Mr. Lammond's rendering of the Brahms' variations on a theme of Paganini's and the *Apasionata*, Beethoven, was forceful and comprehensive, yet somehow ragged and blurred in phrasing. A dryness of touch—no other word expresses it—marred his playing in this number, and several times occurred on the Erlking, Schubert-Tausig, and Chopin's nocturne in C minor.

Tausig's transcription, or rather transfiguration, of Strauss' waltz, *Man Leb' nur Einmal*, showed suddenly where his force lay. It was played with tremendous technique, fantasy, passion, delicacy, and full of *entrain*. Seldom, indeed, has this composition been so rendered. Tausig has woven around the valse theme a subtle, complicated idea of tragedy, with piquant, aerial fancy and delicate sentiment, culminating in a wild, passionate climax. No one but a virtuoso can attempt it. But to render its full meaning this virtuoso must himself possess a subtle mind or it becomes commonplace to the hearer.

The old complaint of dryness of touch spoiled the full enjoyment of the first part of Chopin's sonata, op. 35. Only the last movement was poetically conceived and rendered. Here the wind was really blowing through the long grass and trees around the lonely grave; but the *Trauermarsch* had not its wonted soul-stirring power. Liszt's *Étude* in D flat was delicately and beautifully played. The *Don Juan* fantasia finished the concert.

The large audience in St. James' Hall on Friday gave Mme. Antoinette Sterling one of their old-time welcomes when she appeared on the platform for the first time since returning from her American tour. Her sincere appreciation that she has always won from the people here insures for her a warm place in their hearts. Her selections were drawn from the old favorites, and included *A Life's Lesson*, *We're a' Nodding*, *The Lost Chord* and *Crossing the Bar*; she also sang Schubert's *Der Leiermann* and Liszt's *Es war ein König in Thule*. Mme. Stirling was assisted by Mr. Orlando Harley, the American tenor, and others. Mme. Sterling left on Monday for a six weeks' provincial tour.

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BUFFALO, N. Y., January 29, 1897.

THE fourth of our Symphony orchestra concerts was given January 21 in Music Hall. Mr. John Lund presented this program:

Overture, *Phedre* Massenet
Concerto No. 2, D minor Wieniawski
Interlude from the music drama, *The Woman of Marblehead* Louis Adolf Coerne
Suite, *Sylvia* Délibes
Reverie Vieuxtemps
Marche Heroique Saint-Saëns

The concert was one of the best we have yet had. The men appeared to be in brilliant mood, and played with lots of spirit and "go." The interlude from "The Woman of Marblehead," one of the evening's novelties, is the composition of Mr. Louis Adolf Coerne, a musician now resident in Buffalo. He has been working on this opera for two years, and it is nearly completed. When Mme. Nordica was here with the Metropolitan Opera Company last March Mr. Coerne offered her its dedication, and it was understood that she would sing the leading rôle this season. But as man only proposes, this plan cannot be carried out this year. However, Mr. Coerne's friends hope it is only a plan delayed.

Mr. Charles Gregorowitsch was the soloist for this concert. His remarkable ability was fully appreciated. He scored a genuine triumph, and was recalled so many times that before he could finally retire he had played three encores to one number—an unusual demonstration from a Buffalo audience.

A Schubert Centenary concert was given Monday, January 25, at the Twentieth Century Club, by the Buffalo String Quartet (Messrs. Schenk, Malms, Davidson and Mahr). For this occasion Mrs. Davidson, piano; Mr. Fricke, cello; and Mr. Sticht, double bass, assisted. These were the numbers played:

Quartet, D minor (Death and the Maiden).
Messrs. Schenk, Malms, Davidson, Mahr.
Quintet, A major, op. 114, Trout Quintet.
Mrs. Davidson, Messrs. Schenk, Sticht, Davidson, Mahr.
Quintet, C major, op. 163.
Messrs. Schenk, Malms, Davidson, Mahr, Fricke.

The best work of the evening was done in the Trout Quintet, in which the piano part is so beautiful. Mrs. Davidson played admirably and won much praise.

The first concert of the Buffalo Vocal Society, Mr. Angelo M. Read director, was given in Music Hall Tuesday evening, January 26, for season subscribers only. In the after-

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noon a matinee was given for the general public. Miss Aus der Ohe, pianist, and Mr. Chas. McCreary, bass, were the soloists. The following was the program.

A choral ballad, The Miller's Wooing.....Eaton Fanning
Solos for piano—
Two Songs Without Words (F major, op. 85, and
Spinning Song).....Mendelssohn
Berceuse.....Chopin
Valse Caprice.....Tausig
Miss Adele Aus der Ohe.

Part song, Suabian Volkslied.....Brahms
Vocal solo, Absent, Yet Present.....White
Mr. Charles McCreary.

Part song, The Violet and the Bee.....Alf. J. Caldicott
Part song for women's voices, Abide With Me.....Angelo M. Read
(Dedicated to the Buffalo Vocal Society.)

Vocal solo, Old Heidelberg, Thou Fair one.....Jensen
Mr. Charles McCreary.

Chorus of the Sons of Japhet, chorus.....Anton Rubinstein
Solos for piano, Menuet, op. 2, No. 3.....Adele Aus der Ohe
Rhapsodie Hongroise, No. 12.....Liszt
Miss Adele Aus der Ohe.

Chorus, Come Unto Him, All Ye Who Labor.....Chas. Gounod

The Vocal Society is now several seasons old, and with justifiable pride it announces that through its means many of the celebrated artists of the world have visited Buffalo. This season, however, the active portion of the society is practically new, as it was reorganized last fall, new regulations enforced and almost a new chorus formed. The results show that new life has been infused into the society, and on the whole a satisfactory concert was given. The choruses by Fanning and Caldicott were particularly well sung. Miss Aus der Ohe was received with favor; her own composition and an encore selected from Beethoven's sonata, op. 31, No. 3, were her best efforts. Her work, however, was not throughout the evening equal to former performances in this city, although enjoyable.

Mr. McCreary is a Buffalo singer, who has a fine bass voice. He is a member of the quartet at the Delaware Avenue M. E. Church.

A delightful musicale was given Wednesday, January 27, at the home of Mr. Chas. F. Bingham, of Delaware avenue. The soloists who presented the program were Miss Alice Verlet, soprano; Miss Adele Aus der Ohe, pianist. Miss Verlet sang these selections:

Pourquoi.....Tschalkowsky
Shadow Song.....Meyerbeer
Aria from Manon Lescaut.....Massenet
La Dansa.....Rossini
Les Filles de Cadiz.....Delibes
Sunshine Song.....Grieg
Madrigal.....Chaminade
Te Souviens-tu.....Godard
Si Mes Vers Avaient des Ailes.....Hahn
Lied.....Dusautory

In these Miss Verlet again demonstrated her charm and versatility. She is certainly a rare artist, and a delightful singer to hear and see. The accompaniments of her songs were played by Miss Marie F. McConnell.

Miss Aus der Ohe played:

Prelude and fugue.....Arthur Foote
Études.....Chopin
Valse, op. 42.....Liszt
Tarantelle.....Liszt
Andante, spianato and polonaise.....Chopin
Étude.....Chopin
Gavot.....Aus der Ohe
Minuet.....Rubinstein
Barcarolle.....Rubinstein

In her own compositions Miss Aus der Ohe played particularly well and received well deserved compliments.

Miss Agnes Reardon, of Elmira, was here for ten days. She plays the violin, has a very good tone, and does some bits of execution, such as double stopping, astonishingly well for so young a girl.

Mr. Depew, the director of the Detroit Symphony Orchestra, was in Buffalo recently for a few hours, en route to his home from New York. He appeared to be an active, ambitious young musician. There is some talk of bringing him here for a piano recital.

A company made up of local talent will give Sullivan's Gondoliers some time in April, for the benefit of local charities. The performances will be under the direction of Mr. John Lund, under whose baton several fine operatic productions have been given within the past three seasons. Mr. Percy Lapsey and Mr. Charlton Bidwell have the arrangements in hand. Rehearsals have begun, and indications point to a great success.

Next week the Orpheus will give its second concert of the season. The soloists will be Mrs. Geneva Johnstone-Bishop, of Chicago, and Mr. H. Evan Williams, of New York.

The soloist for the orchestra concert will be Miss Caroline Montefiore, a dramatic soprano, of whose singing many charming things are said.

OBSERVER.

The Baton Club.

MR. WILLIAM C. CARL, the prominent organist, is the director of this vigorous young club, now in its fourth prosperous season. It meets for rehearsal weekly in the chapel of the First Presbyterian Church (of which the director is the organist), and is a power for good among the young people in the church, as well as those of the vicinity. Doctor Duffield, the pastor, is president, and his active interest was evidenced in the very sensible and cordial speech made by him during the intermission.

If Carl's audiences continue to grow he will need not only a new chapel but a new church as well, built to accommodate the crowds of people who flock Carl-ward. His chorus numbers some sixty men and women, and his audience overflowed into the galleries and halls—the clearest evidence of interest in the affair. Of course these singers are from all ranks of life, few good readers, and fewer musically educated, but all imbued with hearty, honest impulse and an earnest endeavor to do all they could to make the music a success. Singers will marry, move to other fields, drop out for various reasons, and so the personnel of such a chorus is constantly changing, much to the disgust of the leader. But Carl is made of the stuff which encounters discouragement only to surmount it—which road ever leads to success.

The Black Knight, a cantata for mixed chorus (after Uhland), by the Englishman, Edward Elgar, received its first production in America, and, I hope, its last. I could find no interest in the music, though fairly well given; this is simply my own impression. Molloy's Song of the Triton was received with rapturous applause. It has a go and swing to it which always makes effect. A chorus for women's voices (new) from Djelma, by Charles Lefebvre, sung in French, was capital, full of dainty modulations and

pretty harmonic effects. Dr. A. C. Mackenzie has composed a humorous(?) part song called the Three Merry Dwarfs. I leave it to you whether it is humorous or not. Here it is:

There were three merry dwarfs,
And three merry dwarfs were they,
They'd laugh and sing and sing and laugh
Throughout the livelong day.

Refrain.

The one would sing "Tra la,"
The other 'd laugh "Ha ha,"
The third "Ho ho, tra la,"
To pass the time away

Now, once upon a time,
A giant they did meet,
Who threatened he'd demolish them
And make them fit to eat.—Refrain.

The giant stared and stared
At the dwarfs in mute amazement,
Then fell a laughing loud and long
To see such festive ways.—Refrain.

One is much inclined to say that were it not for the words and the music, it would be very, very funny, this dreary English thing!

Three choruses from The Tower of Babel, Rubinstein's sacred opera, closed the concert.

Mrs. Francis J. Gribbin, a new singer in these parts, made her first appearance in two songs, by Presiella and the Countess Gilda Ruta, and may be said to have made a hit. She has a high and expressive soprano voice, singing B flat with ease; her appearance is favorable and she should succeed with so many things in her favor. After three recalls she sang an encore; Miss Elizabeth Klemm was her accompanist.

Miss Leontine Gaertner, the cellist, was the other soloist, and her playing of the Godard Berceuse and Popper Spinning Song was received with every mark of appreciation by the listeners. Her tone is remarkably broad and pure, and she has an excellent left hand—this was most evident in the Popper piece, full of catchy pieces, and so rapid that, as she plays it, it fairly takes the breath away. Mr. E. Arthur Janke furnished some very sympathetic accompaniments, also to the Goltermann andante, played as an encore.

Mrs. Laura Crawford supplied the piano accompaniments to the choruses, and is to be commended for her accurate and reliable share of the program.

Now give the next concert in Carnegie Hall, where you will have room for chorus and audience, Mr. Organist-Conductor Carl!

Heinrich Meyn.—This popular baritone has been extremely busy; he sang at the Torrilhou musicale, the Lotus Club reception in Paterson, also the Wetzler-Hadley concert, Schubert memorial concert, and spent a day teaching, as is his custom, in Waterbury, Conn., this past week. He will go on a six weeks' tour with the Boston Festival Orchestra end of April, and later to London for the season, bearing letters to the Duchess of Manchester and others of the English nobility. There are also "operatic rumors" in the air concerning Meyn, and it would not be surprising at any time to hear of his singing in Carmen, Faust, &c.

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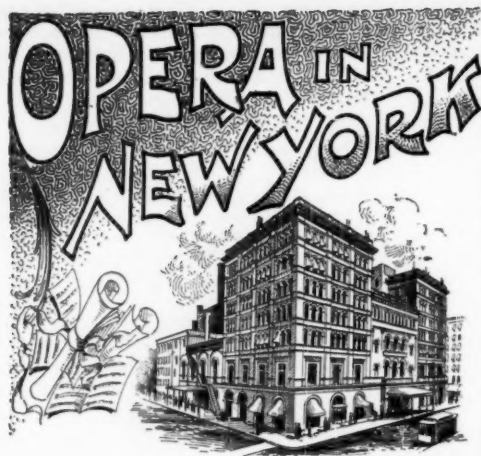
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THERE was an excellent performance of Lohengrin given last Wednesday night, although Emma Eames could not appear because of hoarseness. Mr. Grau telegraphed to Philadelphia and Miss Susan Strong, of Mr. Damrosch's company, replaced Eames. She was nervous, but on the whole acquitted herself most favorably. It must have been a terrible ordeal for Miss Strong to sing with Jean de Reszké, who is not only a superlative Lohengrin, but also the most selfish man in the world. She must have been crushed by his condescension and amazed that such a god-like creature could be so kind as to prompt her. Miss Strong has a good voice, although not a powerful one, and she sings honestly and with great care. She should have a career. The cast was as usual: Edouard de Reszké, Olitzka and David Bispham, all doing good work. Mr. Seidl conducted.

Friday evening Emma Calvé repeated her remarkable and novel performance of *Marguerite* in *Faust*. Salignac, the *Faust*, was impassioned and sang very well. It is a relief to occasionally see a youthful lover on the boards of the Metropolitan Opera House. Plançon was a dignified *Mephisto* and Mantelli wholly satisfactory as *Siebel*.

Tristan and Isolde was given at the Saturday matinee with the usual cast, except Mr. Bispham, who was still too hoarse to appear. Mr. William Mertens, of the Damrosch Company, took his place as *Kurvenal*. In the evening Rigoletto was sung before a small audience. Clementine de Vere-Sapio, the *Gilda*, acted and sang with great finish. Her Cara Nome was a delightful bit of vocalization. Campanari gave a strong performance of *Rigoletto*. He is easily the best baritone in the company, and why he is not intrusted with more important rôles is not a mystery. It is because he does not belong to the French clique headed by Jean de Reszké. Mantelli was all that could be desired, while Cremonini as the *Duca* sang off pitch most distressingly. Beignani conducted.

This was the program at the Sunday evening concert:

Overture, *Carneval*.....Dvorák
Violin solo, *Fantasia*, *Carmen*.....Sarasate
Bronislaw Huberman.
Extase.....Meyerbeer
M. Lassalle.
Les Adieux de Wotan.....Wagner
M. Plançon.
Stabat Mater.....Rossini
Introduction.....Soli and chorus
Cujus Animam.....M. Cremonini
Duet, *Quis est Homo*.....Mmes. De Vere and Mantelli
Pro Peccatis.....M. Plançon
Quartet, *Sancta Mater, Istud Agas*,
Mmes. De Vere and Mantelli, M. Cremonini and Plançon.
Inflammatus.....Mme. De Vere and chorus
Anton Seidl conducted.

Last Monday *Carmen*, with Calvé and Salignac, was given. This evening *L'Africaine* will be revived for one performance. The principal rôles are distributed as follows: *Vasco di Gama*, Jean de Reszké; *Don Pedro*, Edouard de Reszké; *L'Inquisiteur* and *Le Grand Bramine*, Pol Plan-

çon; *Nelusca*, Jean Lassalle. Mme. Litvinne will appear as *Seleika*, and Mlle. Engle will sing *Inez*. Sig. Mancinelli will conduct. On Friday night Mlle. Calvé will be heard for the last time this season in *Mefistofele*, with Mme. Mantelli and MM. Cremonini, Plançon and Corsi. At the Saturday matinee Siegfried will be sung by MM. Jean and Edouard de Reszké, Von Hubbenet, Bispham and Castelmari, and Mmes. Litvinne, Olitzka and Traubmann. Anton Seidl will direct a performance of *Lohengrin* in Italian on Saturday night. MM. Cremonini, Plançon and Ancona, and Mmes. Eames and Mantelli will be heard. *Le Nozze di Figaro* will be sung Wednesday evening with Mmes. Eames, Calvé and Engle, and MM. Ancona and Edouard de Reszké in the cast. On Friday night Massenet's *Le Cid* will have its first presentation in this country. MM. Jean and Edouard de Reszké, Plançon and Mmes. Litvinne and Engle are to sing. Sig. Mancinelli will conduct.

A Chapman Musicale.

THE residence of Colonel and Mrs. Henry T. Chapman in Brooklyn has long been the mecca for most of our best known musicians on Sunday nights, and Brooklyn artists may well be proud of this home, where all that is best in both music and art receives a royal welcome.

Certainly that rare atmosphere which steals into the soul of the sensitive musician, and releases at once the temperament that longs for the freedom created by kindly sympathy and intelligent understanding, lives and abides here.

Among these great pictures (undoubtedly the finest collection in America) many of our artists have played and sung as the public has never heard them. A very graceful compliment was paid to Mrs. Chapman recently by Mr. August Walther, who dedicated to this charming hostess a string quartet, which was played for the first time last Sunday evening by the Kaltenborn-Bayer-Hané String Quartet. It is a very meritorious work and worthy the composer of the *Hiawatha* Symphonic Poem, performed lately by the Seidl Orchestra.

The reading given by the quartet more than satisfied Mr. Walther, and their other selections, including the Grieg quartet, were given in their usual finished style.

Mr. Albert Mildenberg could not have had a more delightful introduction for his numbers. He played with superb effect the sixth Rhapsodie Hongroise of Liszt, and supplemented it, after an insistent encore, with the Impromptu of Schubert in B flat. Miss Mary Baldwin's beautiful voice was heard to advantage in several French songs, and Mr. Thomas Evans Greene sang charmingly. This was only one of the many musical evenings which Colonel and Mrs. Chapman have inspired by their courtesy and hospitality. The Listemanns—Franz, the 'cello player, and Paul, the violinist—contributed their delightful art, as well as Mr. and Mrs. Schradieck, and Graham Reed, the baritone.

Mr. Frederick A. Chapman made the singers happy by some very good accompaniments. He sings, however, much better than he plays, and the knowing ones expect big things from this accomplished young fellow in the near future.

Hudson.—Mr. Walter Arnold Hudson, the bass-baritone, has a class of vocal pupils in Plainfield, N. J., whither he hies himself twice weekly. Mr. Hudson sang in opera several years, and will be remembered in several prominent rôles.

Lockwood in Troy.—Mr. Albert Lockwood's piano recital before the Chromatic Club, of Troy, was much appreciated. The *Times*, *Press*, *Observer* and *Recorder* give him unstinted praise for his excellent program and sincere, earnest interpretation.

Florence Buckingham Joyce.—This well-known professional accompanist played at the Arter reception and musicale last week, and will also be at the piano in the "American Composers" concert February 9, in Chickering Hall, given by Kate Percy Douglass, soprano, and Henry K. Hadley, violinist. She is the composer of a song, still in manuscript, which has quite a vogue, *Little Boy Blue*.

William H. Sherwood.

THE success of "America's greatest pianist," William H. Sherwood, has been continuous and complete throughout his recent concert tour. Crowded houses greeted every performance and the enthusiasm was everywhere abundant. On January 13 Mr. and Mrs. Sherwood entertained the Sherwood Club at an evening reception in Chicago, the latter half of which was devoted to music.

The following are excerpts from some press clippings, all of which run in the same terms of warm praise and interest:

Mr. Sherwood is not only America's greatest pianist, but is recognized in Europe as one of the greatest living pianists. His technic is indeed wonderful, and those who could command a view of the keyboard were indeed doubly blessed. At times there was an indescribable delicacy and lightness which held the immense audience in an almost oppressive silence, but at other times his touch would be firm, vigorous and brilliant. His selections were of different styles, but none were finer or better received than the numbers from Chopin. As a substitute for the Turkish March, by Beethoven-Rubinstein, Mr. Sherwood played the Norwegian Wedding March, by Grieg. This change was made as a delicate compliment to our esteemed and accomplished Miss Dietrichson, and was highly appreciated by the audience as well as by the lady herself. In his last number, *En Route*, there was a display of technic seldom seen.—*Mt. Pleasant Daily News*, January 8, 1897.

Chief among the evening's attractions was, of course, the playing of Wm. H. Sherwood. As a pianist Mr. Sherwood ranks with the very best artists living. Last night he played a ballade and *Cradle Song*, by Chopin; the Beethoven Turkish March, the Schubert-Liszt *Soirée de Vienne* and Godard's *En Route*, and twice responded to encores. These selections afforded him opportunity to evidence his mastery of the piano. Were one wishing to note the difference between an artist and a tyro, it would only be necessary to compare Mr. Sherwood's interpretations of the Chopin *Cradle Song*, with an amateur's attempt to play it—one would scarcely recognize it as the same composition. While some of the other selections allowed Mr. Sherwood greater chance to display his wonderful technic, the soul of the artist shone forth more brilliantly in the *Cradle Song* than in anything else he gave.—*The Gate City*, January 10, 1897, Keokuk, Ia.

Mr. Sherwood, already a favorite through several previous recitals in this city, was enthusiastically received. His selections gave great range of style, technic and expression, from the Chopin berceuse *Cradle Song*, op. 57, where his touch brought forth liquid, purring tones that seemed to melt into each other, yet without semblance of blur; through the winding intricacies of a fugue in D, by Guilman, and the capricious lightness of the Schubert-Liszt *Soirée de Vienne*, No. 6, to the keen, ringing brilliance of a Concert Etude, by Godard, which seemed to come from fingers of steel.

He was twice encored, and responded to the first with a magnificent performance of Gottschalk's *Tremolo*. The piano seemed to breathe forth a great wave of restless, impatient longing, soft at first, but ever increasing in force and vehemence, and ending in a tumult of uncontrollable agitation. The second encore was, by request, *Holländer's March* in D, which was given in a somewhat livelier tempo than the majestic bass and massive harmony would seem to warrant.—*Warrenburg, Mo., Daily Star*, January 18, 1897.

Mr. Sherwood, who has so often amazed the purely musical audiences of Kansas City with his prodigious technic, made many new friends last night. No pianist was ever given a more spontaneous and vigorous outburst of applause in this city than was Mr. Sherwood at the conclusion of the Paganini-Liszt *La Campanella*, a stupendous number. The eccentricities and complexities of its make-up baffle all but the greatest virtuosi. In this number, the Liszt's *Mephisto waltz* and Guilman fugue, Mr. Sherwood demonstrated his right to be called America's greatest pianist, for his superlative technic in these compositions was sustained by a breadth of style and a diversity of feeling in the remainder of his program, which included Chopin, Beethoven, Rubinstein and Schubert. What Richard Mansfield said of himself might apply with greater force to Mr. Sherwood: He was sorry that he was not born abroad, for he would then have America to visit.—*Journal*, Kansas City, Mo., January 20, 1897.

There are many fine pianists in the world, more perhaps in Europe than here in America, but Mr. William H. Sherwood certainly is one of the first, if not the first, wherever he goes. Such an artist ought to be a shining light all over the world, and the American impresari ought to do all in their power to make such artists known in Europe, where hardly ever an American gets a hearing. I am myself a European, but I see clearly the wrong in the way musicians are dealt with here in America. Some big European stars are engaged over here for fabulous sums that they can never dream of getting in Europe, and then the Americans rave over those few and forget their own, that are often quite as good. You American people ought to make an effort to send some of your finest artists like William H. Sherwood and others over to Europe at occasions like the exhibition at Stockholm this summer and at Paris in 1900, and show the Europeans what the Americans can do.—*The Iowa Wesleyan*, January, 1897.

Mr. Sherwood gives recitals in Dayton, Ohio, February 4; Louisville, Ky., February 5, and will hold the next meeting of the Sherwood Club at his studio in Chicago.

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No Reszke, No Opera.

[From the Sun, February 2.]

THE circumstances connected with the present season of opera at the Metropolitan, which made the outlook for future seasons conducted on the same plan rather discouraging, were described in Sunday's *Sun*, and as yet no positive action in any direction has been taken by the stockholders and board of managing directors.

Mr. Grau said on Sunday night that he felt fairly certain a season would be given next year, and he will undoubtedly be in charge of it. Nobody else knows the situation so well or is so well qualified to conduct the company. In control of both the Metropolitan and Covent Garden, he directs the opera houses that employ the best singers in the world, but there are features of the situation which are quite impossible for any man to control. So, until the season comes to an end, or nearly to an end, nobody will be able to say just what the exact condition of affairs is.

If Jean de Reszke does not return, and if neither Mme. Melba nor Mlle. Calvé is in the company, opera will certainly be a very difficult matter here next winter. Mme. Melba's plans are, of course, entirely dependent on her health. At present everything is in abeyance with her. If she recovers the full power of her voice she may go to South America or she may come here; just at present it is impossible to say which. Jean de Reszke has not yet signed his contract to return next winter.

Mr. Grau says that he has no desire to hurry him in the matter. It is believed by many of the singers in the company and stated by his representative that he does not wish to come back next fall. If he does come it will probably be largely for the sake of his brother Edouard, who would probably not care to return without him. Neither Alvarez nor Van Dyck is able to come over next winter. If the Chicago season and the supplementary weeks here are profitable, and there is a promise of a financial success next year, Jean de Reszke may return. He certainly seems indispensable. As it is, he carries the opera season of two cities on his shoulders, and without him the attempt to make opera prosper here would be difficult.

As though the illness of Mme. Melba and the uncertainty of Jean de Reszke were not enough to bother an impresario, there has a new element come into the situation that makes it highly improbable Mlle. Calvé will sing at the Metropolitan. She has already said that her determination to return depends on the date on which it will be necessary for her to appear in Sapho, which Massenet has written for her, at the Opéra Comique in Paris. She wants to sing that part before she comes back here. She has now had an offer to return to this country later in the season. This will make it possible for her to sing at the Opéra Comique and return here in time to give a series of performances of Carmen throughout the country. A large sum—more than she receives at the Metropolitan—has been offered to her for this engagement, and she is considering the proposition now.

It is very unlikely that Signor Mancinelli will come back next winter. He is still very much nettled over the criticisms of his leadership of the Wagner operas, and the commendation he has got for his interpretation of the French and Italian works has not satisfied him in the least.

A fortunate combination of circumstances may make it possible to commence the season next year with the singers who are most popular now. If they decide not to return, and if the Chicago four weeks' season results unsuccessfully, the future looks very dark. Whether or not the creditors would be willing to continue the seasons so long as they are unprofitable is another important element of the situation. They are now, with the board of managing directors, conducting the opera season, and if it fails to pay them any share of their indebtedness there is no reason why they should resume the performances next year. In view of the extra week added to the regular season here, another call has been made on the stockholders.

New York must have opera of some kind, and after the

brilliant performances of the last few seasons it is difficult to see how audiences will be satisfied with any less ambition. There is no possibility that German opera will be revived. Too many of the stockholders are opposed to that. There is no certainty, anyhow, that it could be successfully renewed. Many of the later Wagner operas were novelties before. Now they have become familiar, and the Wagner performances given during the past two seasons by the present company have been among the finest ever heard from these singers.

There are no great singers to come out of Germany now. No embryonic Lehmanns have been heard of, and there are no other artists likely to become so popular. When Vienna received Von Januschowsky with acclamation the situation can be well understood. There are few new operas to be given, and Walter Damrosch said the other night that no problem in opera was more discouraging than the failure of any new composer to make his appearance. New York audiences have been so indulged by the singers who have appeared here under Maurice Grau's direction that it will be difficult for them to accept any others. Within the next few weeks the plans for next year at least should be definitely settled.

CONDENSED this signifies that if Jean Reszke can be assured that the money next season will be forthcoming he will condescend to sing here again. That is proper, too. Why should he sing here for nothing when we have so many American singers who can do that?

But filtered through the alembic of logic, the situation sums itself down to its deserving fate. We have finally reached the inevitable: grand opera in America ceases at the pleasure or with the life of Jean Reszke. No Reszke, no opera. Could anything be more gratifying?

Important to Artists.

WE beg to call attention to the musical library of Mr. Arthur W. Tams at 100 West Twenty-eighth street, New York. This library contains the prompt books, librettos, vocal scores, chorus parts and orchestrations of all the grand and comic operas, oratorios, masses, &c., and a special feature is made of the orchestral parts for artists. It is now twenty-five years since Mr. Tams established this library, and it has been growing literally from day to day during all that period. There is no other collection in existence that can compare with it, comprising, as it does, some 20,000 operas alone. Mr. Tams adds every opera and oratorio to his list as soon as it comes out, and all the leading conductors of both America and Europe know that if they cannot get either a complete work or a part for an individual instrument anywhere, else they can get it from Mr. Tams. To those who wish to buy he sells outright, but by far the greater part of the business is in renting, under, of course, certain well-defined regulations.

Mr. Tams has been at his present address since 1893. He has a very large place, and it is literally crammed with music and words.

It is needless to say that there is a remarkably complete system of cataloguing and arrangement, so that any given composition can be found at a moment's notice.

Rachel Hoffmann's First Recital.—Mlle. Rachel Hoffmann, the young pianist lately arrived from Brussels, will give her first recital on Thursday afternoon, February 18, at Mendelssohn Glee Club Hall. She will play the following program:

Sonata, op. 57, Ludwig von Beethoven; ballade in A flat major, op. 47, Chopin; nocturne in F sharp major, op. 15, No. 2, Chopin; valse in C sharp minor, op. 64, No. 3, Chopin; polonaise in A flat major, op. 53, Chopin; carneval, Schumann; nocturne, Grieg; menuetto, scherzando, Stavenhagen; Réve Angelique, Rubinstein; La Source Enchantée, Dubois; Le Coucou, Daquin; valse, Diemer.

Symphony Society Concert.

THE fourth concert of the Symphony Society, given in Carnegie Hall last Saturday evening, was a disappointment. The program, devoted entirely to the memory of Franz Schubert, was not satisfactorily interpreted. Mr. David Bispham, who was announced to sing some Schubert songs, was hoarse, and Madame Johanna Gadske sang at the Friday afternoon public rehearsal—and sang badly—Ave Maria, Frühlingslaube and Haidenröslein. She was uncertain as to pitch and weak in tone; indeed her work was amateurish and unpleasant. If an American singer had sung so indifferently the critical press would have lashed itself into indignation. Madame Gadske also sang with a feeble male chorus, recruited from the Arion and Liederkrantz, Die Allmacht. Saturday evening Miss Marguerite Hall, without any preliminary flourish of trumpets, replaced Gadske in the songs, and sang, with artistic warmth and finish, Liebesbotschaft, Geheimes, Tod und das Mädchen, Litanei, Who is Sylvia? and Rastlose Liebe. Need we say that the American singer effaced all disagreeable memories of the German? Miss Hall's triumph was pronounced.

The Symphony Society Orchestra, under Mr. Walter Damrosch, gave a hasty and scrambled performance of the C major symphony. It had evidently been carelessly rehearsed. The evening closed with Dr. Leopold Damrosch's orchestration of the Marche Militaire.

Is New York to possess a home orchestra that will play symphonic music with finish or precision? Certainly the Philharmonic and Symphony societies do not meet the least exacting demand.

Minnie Dilthey Sings.—Minnie Dilthey, the well known soprano, sang with success at a concert given last Thursday night in Mendelssohn Glee Club Hall. Moritz Adler, a blind pianist from Germany, made his debut here.

Bernhardt Wins the Prize.—The prize of \$100 offered by D. K. Houck & Co. for the best musical march in honor of the Tennessee Centennial has been won by Maurice Bernhardt, of Memphis, Tenn. Mr. Bernhardt has carried off his honor over the heads of some of the most prominent musicians in the country, many of whom entered into competition. Among these was Emil Liebling, of Chicago. The young prize winner is new in the field of composition, but promising.

Laura Cranbrook.—This young girl, who a week ago distinguished herself by her performance of the Blue Bells of Scotland (for violin, by Farmer), at the Froehlich Music School concert in Harlem, has a cool head and steady nerve, vide the following from a daily paper:

Then they yelled long and loud, until a girl in a seal cape and a picture hat, came running to them through the smoke and dragged them out into the open air, where all the neighbors were gathered, cheering themselves husky in the nipping air of Morris Heights.

The men were all at business in the city. Nevertheless, there was some readiness, some coolness, some courage there. For no sooner had Mrs. Kidd uttered her despairing cry than a girl darted forward from among the spectators and made for the front door of the burning building. She was Miss Laura Cranbrook, a guest at the house of the Vandergriths, on Riverview terrace.

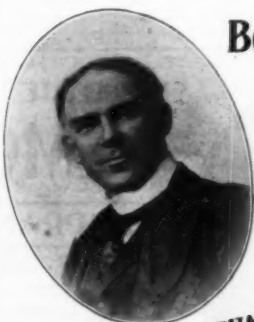
The terrified women who were looking on had a glimpse of a tall slip of a maiden in a fashionable toilet, flit swiftly into the doorway, where she was swallowed up in a swirl of black smoke.

There was plenty of time for the storing of that emotion which is always released at the spectacle of a brave deed skillfully done. Indeed, it seemed like hours before there tottered from the midst of the smoke the figure of Laura Cranbrook, clutching small Millie Kidd to her bosom.

Baby Millie was screaming, too, and so were more than half the women in the crowd, and the small boys were cheering and shouting "Ki-yi!" so that there was no lack of noise to greet the heroic feat of Laura Cranbrook.

Her brave action was mentioned in the papers on Tuesday and Wednesday; the *World* even had her picture.

ARTISTS:



Bertha

Harmon-Force,

Soprano:

Feilding C.

Roselle,

Contralto,

AND

Gregorowitsch,

The Russian Violinist.



FEILDING C. ROSELLE

ARTISTS:

CORINNE MOORE LAWSON,

Soprano;

ADELE LAEIS BALDWIN,

Contralto,

AND

DAVID BISPHAM,

Direct from the Royal
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GREGOROWITSCH

DAVID BISPHAM
SOLE DIRECTION H.M. HIRSCHBERG MUSICAL BUREAU, 36 WEST 15TH ST. NEW YORK. TELEPHONE: 1034-18TH ST

IN RE CARREÑO.

INJUNCTION AGAINST ARONSON.

THE CAUSE OF THE PROCEEDINGS BEGUN BY KNABE & CO.

Supreme Court Justice Beekman granted an injunction yesterday on the application of William Knabe & Co., the piano manufacturers, restraining Rudolph Aronson from disposing of or parting with a contract made by him with Mme. Teresa Carreño for a concert tour in the United States and Canada during the season of 1897.

James E. Healy, of Knabe & Co., was seen late last night by a reporter for the New York Times, and stated that the injunction obtained was to prevent the conclusion of an arrangement between Rudolph Aronson and a certain New York piano concern, whereby, in defiance of their contract with Aronson, the piano of that concern was to be introduced in the Carreño concerts.

"Mme. Carreño," said Mr. Healy, "flatly declined to be a party to this arrangement, but of course was in the hands of her manager. There has existed for many years a strong combination among a certain clique of New York musicians, amusement managers and others, by which a certain piano maker has managed to control a large part of the musical affairs of this city. The injunction, however, defeated the present attempt. Mme. Carreño left to-night for Pittsburg to fill an engagement with the Pittsburg Symphony Orchestra and will use our piano as usual."

THE above is a reprint of a New York Times article of Friday, January 29. The following has also been received:

LETTER FROM ARONSON.

NEW YORK CITY, January 29, 1897.

Editors The Musical Courier:

Owing to my connection as manager of the Bijou Theatre and other enterprises in New York, and the untimely demise of my brother, it will be impossible for me to go on tour with Madame Carreño. I have therefore seen fit to transfer the management of that famous artist to Messrs. Wm. Knabe & Co., to whom all communications should be addressed.

The success of Madame Carreño's tour is assured beyond question, I having booked nearly all the concerts called for under her contract, and for the remaining concerts negotiations are so far progressed that clerical work is only necessary to close them.

Yours very truly,

RUDOLPH ARONSON.

Madame Carreño is now under the management of R. E. Johnston & Co., musical managers, of the Belvedere House, Fourth avenue and Eighteenth street, New York city.

A Von Klenner Musicales.

ON Saturday afternoon last, January 30, a musicale was given by the pupils of Mme. Katharine Evans von Klenner at her studio, 40 Stuyvesant street, this city. Miss Augusta Glose, pianist, assisted. Following was the program in full:

Rhapsodie.....	Liszt
Song of Spring.....	Miss Augusta Glose.
For All Eternity.....	Miss Grace Gerow.
Call Me Back.....	Miss Alicia Touceda.
Sunset, alto.....	Miss Eleanor Dambmann.
Shall I Tell Her?.....	Miss Thalia Lippitt.
Strophes, Lakmé.....	Mrs. McGlynn.
Nocturne.....	Miss Lillian Watts.
Gavot for left hand.....	Miss Auguste Glose.
Sunshine Song.....	Miss Lillian Watts.
Cavatina, Don Pasquale.....	Miss Elizabeth Arrighi.
Duet, Les Cavaliers.....	Miss Lillian Watts.
Amour! Viens Aider.....	Miss Lulu Potter.
Vilanelle.....	Miss Francis Traversa.
Counien Partir.....	Miss Bessie Knapp.
Pleurez mes Yeux.....	Miss Bessie Knapp.
Love's Rapture.....	Miss Bessie Knapp.
(Dedicated to Mme. von Klenner.)	

This pretty program embraced a variety of styles in singing, in all of which the pupils were found thoroughly at home. One and all sang well, with excellent tone production, intelligence and taste, and in some of the advanced instances with a great amount of artistic finish and authority. The unsurpassable virtues of the famous Garcia method could hardly have found a more favorable or interesting exposition. The diction of these pupils of Mme. von Klenner is remarkable for its clearness and purity, and is found to be equally good in whatever language they may sing, whether English, French, German or Italian. Their accent and phrasing in the various languages are at all times correct and

expressive—thanks to Mme. von Klenner's own linguistic capacity, which she takes such intelligent care to impart. It was, taken all in all, an exceptionally enjoyable and superior pupils' concert, and Mme. von Klenner deserves to be congratulated on her work.

For her singing of the song dedicated to her Mme. von Klenner is also due many words of praise. It was a charming song, charmingly sang and an excellent lesson in pure lyric work. Miss Glose played brilliantly. There was a large audience, which testified its enjoyment of the pleasant musical afternoon most cordially.

Notice.

MAIL awaits the following at the office of THE

MUSICAL COURIER:

Jean de Reszke.
Reinhold Herrman.
N. Vert.
Fred Johnston.
Harry W. Hendricks.
M. Goré.
Mme. Sophia Scalchi.
S. Kronberg.

Alice Neander, Soprano.—Miss Neander sang at the Ascension Church Parish House, Mount Vernon, N. Y., for the benefit of that church last Thursday evening, with much favor. Her numbers, Mascheroni's Ave Maria and For All Eternity, with 'cello obligato, were both encored. Miss Neander is a pupil of Mme. Lena Doria Devine.

Carmela Cosenza, Pianist.—Signorina Carmela Cosenza was the solo pianist at the Bloomingdale Church concert, given January 21, in which she played Fileuse by Raff, and Valse Brillante, op. 34, No. 1, by Chopin. She showed, as THE MUSICAL COURIER has often reported, beauty of touch, singing tone, clearness and brilliancy.

On the same evening she filled another engagement at a private musicale, given by the Countess di Brazza Savorgnan, at 254 Madison avenue, where she played, besides the above mentioned pieces, Chopin's berceuse, for which she received the congratulations of the appreciative guests.

She will play ten consecutive Thursdays at these musical receptions given by the distinguished countess, who is greatly interested in this young and talented pianist.

Sarah Walker, of Cleveland.—Miss Walker's solos sung at the last Francis Fischer Powers musicale were:

Thrinodia.....	A. Holmés
Mignon.....	Massenet
Air de Venus (Thésée—1614).....	Lully
If I But Knew.....	Jessie Gaynor
The Wind Went Wooing the Rose.....	Jessie Gaynor
Lied de Magdalena (Der Evangelimann).....	Keinz
Von Ewiger Liebe.....	Brahms
Meins Liebe ist Grün.....	

Miss Walker had by far the greater share of the program; that she was able to claim the attention of the audience so long is the best proof of her artistic merit. She has sung much this week, and has other engagements in view.

Laura Crawford.—Mrs. Laura Crawford, assistant organist of the First Presbyterian Church, New York, again distinguished herself on Tuesday evening, January 26, by her excellent piano accompaniments to the Baton Club, Wm. C. Carl director. Mrs. Crawford possesses superior qualities as an accompanist, absolute precision and perfectly defined rhythm. Her accompaniments in the Black Knight, of Edward Elgar, which was the principal work of the evening, were wholly admirable and finished.

FOR SALE.—One of the finest Violoncellos in this country. Address OPPORTUNITY, THE MUSICAL COURIER, Union square, West, New York.

SOLOISTS wanted for Saturday afternoon recitals; must be first-class artists. Address, stating terms, which must be moderate, V. T., care of THE MUSICAL COURIER, Union square, West, New York.

WANTED.—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

AMATI VIOLINS.—Two genuine Amati violins—one Hieronimus and the other Nicolas—for sale. Address genuine letters only to "Violin," care of this paper. They are the property of an artist, not of a collector or dealer.

Correspondence.

SAN FRANCISCO.

SAN FRANCISCO, January 9, 1897.

THINGS musical here at present are in a comatose state. The Heinrichs-Beel Symphony Orchestra, which opened the season so promisingly with three brilliant concerts in October and November, is not dead but sleeping. The existing condition of inanition is due to several causes, not the least of which is the petty jealousy of various theatre orchestra leaders, who hampered the rehearsals of the Symphony Orchestra by refusing to allow their respective men to attend those rehearsals, and the end is not yet.

Chamber music is also sunk in a deplorable lethargy. The only organization that is free from it is the Giulio Minetti String Quartet, and Miss Alice Bacon, pianist, whose ensemble concerts, given the last Saturday in each month, are always thoroughly artistic performances.

The mammoth organ which Mrs. Andrew Welsh gave to St. Ignatius Church was heard at all three services on Christmas Day, and proved an unequalled success. Mr. Clarence Eddy put the great instrument through its paces with his usual discretion, and pronounced it worthy of his steel.

MARIAN MITCHELL.

ROCHESTER.

ROCHESTER, N. Y., January 16, 1897.

THE second of the newly organized Promenade Concerts, under the direction of Professor Aldrich, was given in the Powers Hall on Friday, the 15th. The program was an admirable one, and consisted of pieces by Brahms, Waldteufel, Moskowski, Van Bielen Sousa, Bach, Schubert and others—variety enough surely for all tastes.

From the meagre attendance at this second concert of the series, however, it is to be doubted whether the director will be able to carry out his original intention; it seems that, owing to the apathetic indifference of the wealthier members of the community, the guarantee fund is already exhausted, and, what is more, a deficit incurred. Who is to meet the latter is more than your correspondent can answer, certainly it should not fall upon the shoulders of Professor Aldrich; who has so far had to fight alone the battle of orchestral and choral society concerts. Art is long if money is short, and the lack of the latter commodity—consoling thought—is the worst that can happen. Let Professor Aldrich therefore take courage.

Your correspondent was misinformed respecting the removal of Mr. L. Schenck from the romantic scenes around the Genesee Falls. An apology is tendered.

The talented gentleman just mentioned announces his winter series of chamber concerts. The programs will contain, besides quartets, one or two quintets (The Trout is promised), with, it is hoped, some string compositions "for the first time." Of these performances an account will be duly given.

The well-known Genesee Falls military band gave a Sunday evening concert in the Lyceum on the 10th inst. The performance was up to the usual standard attained by this organization.

Mme. Nordica paid us a visit and received an ovation. The American public is at last opening its eyes to the equality, if not the superiority, of its native singers over those "made in Germany" and nearby places.

A. G. M. H.

SAVANNAH.

SAVANNAH, Ga., January 15, 1897.

THE Savannah Music Club is a new organization, the remains of the flourishing Culture Club of a year ago, which did so much for music lovers here, giving six concerts, bringing out some good musicians, among others, Blumenthal, the cellist; Mme. Rosa Linde, the Sherwood troupe, &c. This club, like many another, died a natural death for want of sustenance this year, though it was a well-managed one while it lived; its demise was something of a mystery. The new club is working on a different plan, being very exclusive, forgetting that music, like all the arts, is essentially democratic; furthermore, that it cannot live in a cramped atmosphere or without widespread sympathy. The officers of the new club are: Judge W. D. Harden, an enthusiastic lover of music, president; Mr. Lloyd Owens, secretary; Miss Marion Smart, treasurer; the latter one of our best pianists and for many years a student of the New England Conservatory.

It is hard to get any information as to the plans, objects, &c., of this club. Some of our best musicians are members, while many others have declined the honor. I think I shall have something, however, to say later on about this club.

The piano and violin recital in the Mehrtens' Music Hall by the many pupils of Prof. Leo Mehrtens and Professor Hubner, was unusually good—a revelation to outsiders of the amount of young talent in Savannah, ably trained by these teachers, whose ability Savannah has recognized for many years.

Mrs. May Silva's vocal class gave a song recital this week at her residence, doing both themselves and their energetic teacher much credit. The program was necessarily shortened by reason of several performers being ill with la grippe, but the directness was equal to the occasion, playing the accompaniments, and charming with some of her choicest selections. Her interpretation of Let Me Dream was a real surprise to some; the low notes especially being given with a purity and strength many did not know she was capable of.

These recitals are to be given monthly, accustoming her class to sing before an audience and without notes. Mrs. Silva is the only vocal singer in Savannah to introduce this movement, and an elaborate program is being arranged for February. During the last recital



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Miss Lippman was kind enough to play two piano selections. This pianist is a pupil of Prof. Leo Mehtrens, and is one of whom he should justly be proud.

We have had a visit from Sousa. It is needless to say how enthusiastically his bright and stirring music was received. Savannah takes such a pride and interest in her military organizations, so familiar with the Sousa marches, that both concerts were genuine ovations. The soloist, Mrs. Northrup, and violinist, Miss Johnstone, were warmly welcomed. The band, however, was the favorite; every number encoored, to all of which Sousa, his countenance as bright as the glittering medals on his breast, good naturedly responded. We think he will remember Savannah, for no city could show more appreciation.

SAVANNAH.

MINNEAPOLIS.

MINNEAPOLIS, January 21, 1897.

THE Minneapolis Musical Festival Association is the name of a new organization in our city, recently formed, which will have an important bearing upon all musical interests throughout the entire Northwest. The management of its affairs is in the hands of prominent men in business and art circles, and it has the heartiest support of music lovers in both cities, St. Paul as well as Minneapolis. The board of officers and directors is sufficient guarantee for success of the projected work.

Officers.—J. F. Calderwood, president; W. L. Harris, vice-president; C. W. Brown, treasurer; A. M. Shuey, secretary and manager. Directors, Geo. R. Newell; Col. C. McC. Reeves, E. L. Danforth.

As usual with anything done in Minneapolis, the festival which will open the season of 1897, to be given in May, will be on a gigantic scale as to numbers in chorus and orchestra, and the group of world-renowned artists appearing as soloists.

A. M. Shuey is a most efficient and capable manager, understanding fully the requirements along all lines, and never for a moment losing that perfect command of himself and the various committees at work with him which is so necessary to the success of any enterprise. The greatest possible enthusiasm prevails among the musicians and music lovers of the city, and at headquarters, the Commercial Club, their frequent meetings are a sample of the pushing, hustling methods of doing things in this section of the country.

The association has the co-operation of the more important cities as far north as Winnipeg, as far west as Aberdeen, S. Dak., as far south as Des Moines, Ia., and east, Milwaukee and Madison.

The auditorium in the Exposition Building is to be newly and suitably decorated, and some improvements made in its acoustic properties. Minneapolis never fails in drawing the "big" crowds she asks for, and taking good care of them too, as all the Union knows. She well merits the title "Musical Minneapolis," if it is only for the presence of some eminent musical scholars, and the able and energetic manner in which those who can do it push the musical interests of the city in every way possible.

ACTON HORTON.

NEWARK.

NEWARK, N. J., January 20, 1897.

AN interesting musicale took place in Wissner Hall January 28, at which Miss Louise J. Ill, an artist of value, made her appearance before an audience that filled the hall to its utmost capacity.

Miss Ill is not a stranger to musical Newark; her reputation is a well established one, and she but added to her deserved laurels on this occasion. Her voice, a contralto, is extensive in range, and her use of it evinces a comprehensive knowledge of the basic principle of vocalism, together with a ripe experience in cultivation. She charmed her listeners with her purity of style in colorature work as well as in those parts requiring broad phrasing and dramatic expression. Her selections were calculated to test her vocal versatility, and she was not found wanting.

Miss Ill was assisted by that most excellent violin virtuoso, Mr. Otto K. Schill, who requires no special laudation at this time, the highest criticisms of his ability having appeared at odd times in THE MUSICAL COURIER.

Miss Steinke, who played the Wissner piano, sustained admirably the pianistic part of the program. Mr. Touso Sauvage made a fine accompanist.

Sonata.....	Carl Maria v. Weber
Der Wanderer.....	Schubert
Liebestreu.....	Brahms
Polonaise in D major.....	G. Hollaender
Romanze.....	Mendelssohn
Lotosblume.....	Schumann
Tarantelle.....	Doehler
Gute Nacht.....	Franz
O, Beware.....	Heimund
Air.....	Vieuxtemps
Mazurka.....	Hulay
Elégie.....	Massenet
	Miss Ill and Mr. Schill.

Song recitals are especially interesting when the soloists are old time Newark favorites.

Carl Duff opened the song recital season in Newark, being assisted by a trio composed of Henry Hall Dunklee, piano; Mr. Clauder, violoncello, and Maurice Kaufmann, violin. Apropos of young Kaufmann, I predict for him a future of fame. He has oceans of talent and more than the proverbial spark of genius. If Mr. Kaufmann gets down to hard work all things will be possible to him.

Mr. Leonard E. Auty also announces a song recital in Association Hall February 10, the program to be interspersed with old English and Scotch songs, ancient and modern German songs, American songs and some oratorio.

The Polyminian Society, of Roseville, Mr. Frank L. Sealy conductor, gave a concert January 27. The soloists were Miss Kathrine Van Vleck, contralto, and Mr. Albertus Shelley, violinist. Mr. Wenham Smith's sixteenth organ recital took place in St. Paul's M. E. Church, January 25; the assisting soloists were Miss Frances Miller, of the Mount Morris Baptist Church, New York, Mr. Thomas Bott, and others.

Wissner Hall, the only music hall in the English speaking part of Newark, has more applications for dates than it can fill, although Mr. Coiell, its manager, tries to manage a date for everyone.

A large concert in Wissner Hall for February 8, in aid of the German Evangelical Church, will enlist the services of Miss Florence MacCall, Miss Sophia Friedmann, Miss Coppersmith, Mr. Valentine Youngmann and Mr. William Booth. Mr. Rushing Wood has been engaged as solo baritone of the Washington Street Temple, B'nai Jeshurun.

MABEL LINDLEY THOMPSON.



Sims Reeves.—London, February 1.—Sims Reeves, the celebrated English tenor, has been declared a bankrupt, and a receiving order has been issued against his property.

Stone Dead.—Topeka, Kan., February 1.—Samuel Stone, the man who wrote the words to the song, Wait for the Wagon and We'll All Take a Ride, died here last night, aged eighty-four years. He had lived in Topeka for twenty-eight years.

Death of Mrs. Hanchett.—Ophelia Hanchett, the wife of Dr. Henry G. Hanchett, the organist of the Central Congregational Church in Brooklyn, died on Monday at her home, 226 Hancock street, aged forty-three years. She was a member of the church choir and of the Health Protective Association. She was a daughter of the late Rev. Thomas G. Murphy, of Delaware.

Stanley Addicks Will Be Organist.—Mr. Stanley Addicks, of the Broad Street Conservatory of Music, Philadelphia, has accepted the position as organist at the new Tabernacle Baptist Church in West Philadelphia, where they have erected a fine new organ for him. He will shortly commence a series of historical organ recitals before the pupils of the conservatory.

The Euterpe Trio.—The Euterpe Trio, composed of Miss Bertha Bucklin, violin; Miss Lillian Littlehales, 'cello, and Mrs. Blanche Faville, piano, played at a musicale given by Mrs. A. G. Dana, in Brooklyn, January 26. They gave several trio numbers and soli, and Mrs. Faville's accompaniments were favorably commented upon. She is one of the remarkably few true accompanists. The affair was a thoroughly enjoyable one.

The Euterpe Trio played Monday, February 1, at the Waldorf, for the Sorosis Club (two movements from the Rubin Goldmark trio, op. 1). They are booking engagements now for February and March.

Miss Bucklin.—Bertha Bucklin, the violinist, assisted at the song recital given by Marguerite Hall and W. H. Rieger in Brooklyn, January 28, under the auspices of the Institute of Arts and Sciences. She played the suite by Christian Sinding in A minor and the Godard Adagio Pathétique and was most heartily encoored. The criticisms in the leading Brooklyn papers were very flattering. Miss Bucklin's dates for the near future are February 1, Sorosis Club, Waldorf; February 9, Tuxedo Hall; February 11, Adelphi Academy, Brooklyn; February 15, Mendelssohn Glee Club; February 16, Dudley Buck's Apollo Club, with many private musicales.

Synthetic Guild.—The Synthetic Guild has issued the following announcement:

Thursday, February 4, at 8 P. M., in the president's studio, a series of short, interesting papers on The Lesson That Helped the Most, to be followed by an open discussion.

Saturday, February 20, at 3:30 P. M., informal children's recital

February 26, regular business meeting.

March 6, midwinter public recital by students of the Synthetic Method.

April 20, lecture by the guild master, Mr. Albert Ross Parsons, on The Secret of Wagner's Power, with piano illustrations by several prominent members of the guild.

Piano recitals by Miss Myra A. Dilley, Miss Maude des Rochers and Miss Mabel Madison Watson are promised for March and April.

The artists' recital will be announced in a few days.

The spring concert by the little students will take place May 1, and the lecture on Teaching Expedients, by the president, on May 15.

Birdice Blye Busy.—Miss Birdice Blye, the brilliant young pianist, is becoming quite popular in society circles. During the months of December and January she played at eighteen musicales and concerts in New York city, meeting with great success.

Mr. Wm. F. T. Mollenhauer, the distinguished violinist, recently dedicated two charming compositions for violin and piano to Miss Blye. Several years ago Miss Blye and Mr. Mollenhauer made quite a sensation in New York by their artistic performances of piano and violin duets, introducing, among other novelties for the first time in New York, the second Grosse Sonate by Raff.

Apollo Sixteen in Paterson.—This club of prominent singers and jolly fellows (no pun intended on Townsend H.), William R. Chapman director, gave a concert in Y. M. C. A. Hall, Paterson, last Thursday evening, assisted by Miss Edith Youmans, soprano; Mr. Heinrich Meyn, baritone; Mr. Hubert Arnold, violinist; Mr. John W. Fulton, tenor, and Mr. F. W. Riesberg, accompanist.

The men who sang were: First tenors, J. M. Fulton, H. D. Martin, E. A. Hunt, W. A. Xauton, Chas. Kaiser;

second tenors, J. R. Cooper, V. Hughes, J. J. Bergen, D. Stewart; first bass, H. Meyn, G. Miles, T. H. Fellows, G. A. Fleming; second bass, G. Holm, W. Blake, S. Middleton, W. M'Kee.

A Wienzkowska Recital.—A most enjoyable piano recital was given on Thursday evening at the home of Mrs. N. F. Peck, in Hartford, Conn., by Madame Wienzkowska, who interpreted the following program:

Toccata and fugue, Bach-Tausig; nocturne, Chopin; mazurka, Chopin; etude, Chopin; polonaise, Chopin; In der Nacht, Schumann; mélodie, Paderewski; Etincelles, Moszkowski; Alceste, Gluck-Saint-Saëns; valse, Rubinstein; Canzonetta Toscana, Liszt; La Piccola, Leschetizky; Rhapsodie, Liszt.

A large audience of music lovers was present and was aroused to a high pitch of enthusiasm by Mme. Wienzkowska's finished playing. Rarely have more beautiful tonal effects been heard than in Mme. Wienzkowska's performance of the Gluck-Saint-Saëns' Alceste, and nothing could be more charming than her playing of the Etincelles of Moszkowski. Among the four Chopin numbers her rhythmic and broad rendering of the seldom played B flat major polonaise won great applause. This delightful evening was brought to a close by a most adequate performance of a Liszt Rhapsodie—thus presenting in pleasing contrast a program of classical and modern works.

Third Dunkley Lecture Recital.—The following is a notice of Mr. Ferdinand Dunkley's third historical recital given on January 30, at St. Agnes' School, Albany, N. Y.

The third of Mr. Ferdinand Dunkley's course of six historical lecture recitals of piano music was a special Schubert number, in celebration of the centenary of the birth of the great composer.

A very large audience of society people filled Graduates' Hall yesterday afternoon to listen to Mr. Dunkley's careful paper, which was largely biographical of Schubert's life-long struggle with poverty and defeat, and spoke of him as the first great romantic composer at the dawn of the nineteenth century.

In his interpretation of Schubert's music Mr. Dunkley was assisted by the Rev. C. A. Richmond, who modestly disclaimed, as an amateur, his inability to "interpret" Schubert, but nevertheless sang with feeling and expression several of Schubert's best known songs.

This was the program: Part I.—Moderato; sonata in A minor, op. 42; Andante Sostenuto; sonata in B flat; Menuetto, sonata in G, op. 78; songs, Hark! Hark! The Lark; Du bist die Ruh, Rev. C. A. Richmond; Moments Musical in A flat and F minor; Improvisation in A flat, op. 90; songs, Ungeduld, Der Neugierige, Rev. C. A. Richmond; Valses Nobles.

Each number was heartily applauded and several encores were given. Mr. Dunkley's rendition of the sonata in A minor was full of color and contrast, and in the crisp and melodious menuetto at his best. The next recital will take place on February 17.—*Albany Argus, January 31.*

More Success for Alice Verlet.—Mlle. Alice Verlet, the prima donna from the Paris Opéra Comique, has been winning further laurels in Toronto. Here are some press notices:

Mlle. Verlet has one of the sweetest and purest soprano voices that we have ever heard. Her organ resembles greatly that of Lillian Blauvelt, and she makes almost as pretty a picture on the stage. The artist sang the well-known Mignon polonaise sweetly and artistically, and in response to an encore gave Madrigal, by Chaminade. Her other numbers were Grieg's Solvejg's Song and the solo in Hear My Prayer.—*Toronto Daily Mail and Empire, January 20.*

New York College Invitation Musicales.—A delightful invitation musicale was given at the New York College of Music, Alexander Lambert director, on Monday afternoon last, February 1. The artists who furnished the program were Mme. Vanderveer Green, mezzo soprano; Mme. Jandrier, piano; Mr. Howard Brockway, piano; Mr. David Mannes, violin, and Mr. Leo Tausig, 'cello.

From Boston.

IT is probable that Mr. Carl Faelten, director of the New England Conservatory of Music, Boston, will not be re-elected or reappointed to that position at the coming meeting of the board. It is not yet known who his successor is to be.

Neuendorff Rumor.

IT is reported that the Metropolitan Permanent Orchestra (incorporated) has elected Adolph Neuendorff as permanent conductor in place of Anton Seidl, who will leave for London this spring to conduct Wagner operas at Covent Garden. There are a number of important projects in prospect for this orchestra.

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Musical Director and Secretary.

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THE MUSICAL COURIER COMPANY,
Union Square, West,
New York City.

VINDICATION

FOR

Strich & Zeidler.

JUDGMENT IN THEIR FAVOR.

High Character of the Firm Sustained,

High Grade of the Pianos Proved.

THE papers, including this, have already published the news regarding the suit at law of the New York piano manufacturers, Strich & Zeidler v. A. Steinert, representing the Providence house of the Steinerts. The greatest credit is due to Messrs. Strich & Zeidler for their undeviating rectitude in demanding a trial for the purpose of settling, in one instance at least, the question whether a piano man can escape condemnation after slandering an instrument and its makers because it happens to come into competition. And furthermore, Messrs. Strich & Zeidler are also to be congratulated for having voluntarily relinquished the privilege of pleading for financial damages when they discovered that under Rhode Island methods the examinations under a referee would have opened up the actual factory methods, including the cost in detail of all parts of piano construction, the cost of labor, and the whole inside secrets of the piano business. The subsequent developments in court, when a Strich & Zeidler upright piano was placed under expert treatment, sawed asunder, pulled to pieces with axe and crowbar, and its method of construction laid bare before an intelligent jury and court and newspaper men and citizens, proved that this firm had nothing to lose and all to gain by having an examination ordered under a demand for exemplary damages, but out of regard and consideration for the piano trade itself, Messrs.

Strich & Zeidler voluntarily relinquished these rights, and we hope this conduct will not be forgotten.

Oracular.

Two or three years ago this paper published the following statement:

Among other things that demand criticism are the methods of conducting business adopted and carried on by certain concerns. These methods are the unhealthy ones, and among them is the habit of defaming and injuring the credit of competitors. This paper insists that this thing must cease if the general piano trade is to prosper. We are prepared to show that the M. Steinert & Sons concern has been most reckless in this unjust and dangerous habit of defaming and injuring the credit of other firms. There is no way for these victims to get redress, for they cannot secure the evidence without exposing their inner business secrets, and it is therefore absolutely imperative for a paper like this to step into the breach and stop this kind of business.

This would actually sound oracular if we had not known the people we were discussing, and if we were to discuss them to-day we should be compelled to criticise them just as we did, only with the additional emphasise which is demanded by the additional injury their methods exert. And were we not truthful and correct in our criticisms of past years? Did not the jury that vindicated Strich & Zeidler vindicate THE MUSICAL COURIER also? Is not this conviction of the man who defamed Strich & Zeidler equivalent to a condemnation such as was published years ago in these columns?

And we should like to ask the M. Steinert & Sons Company how much longer it proposes to continue these methods? Is there nothing sacred in its estimation except its own pecuniary interests?

And what is the situation to-day of this concern in its relation to New England? This M. Steinert & Sons concern handles only New York pianos, and when it ceases to handle any particular make that make must immediately suffer. It appeals to New England constituencies for support, and yet it constantly opposes New England manufacturers. But if this were a principle it would be entitled to some mitigation. It is, however, not a principle, for New York pianos are also condemned when they are not handled by the Steinerts. There was absolutely no justification for the remarks made about the Strich & Zeidler pianos, or the Strich & Zeidler credit, or the Strich & Zeidler character; but the fact that the Strich & Zeidler pianos were not handled by the Steinerts, not only condemn them, but made their manufacturers the butt of insolent and infamous comment.

The Steinert maliciousness is therefore not centred upon those manufacturers of pianos who have their plants and establishments in New England, but upon all or any who are not doing trade with the Steinerts.

Where Is the Cure?

What is to be done to cure this? Can anything in the shape of moral pressure be brought upon these men to influence them in the direction of decency? This paper endeavored to bring about a reformation in that direction, and had to suffer severely for it, and never received the support of the trade in its efforts to cure this evil, and therefore cannot try to repeat the effort. Must every firm go to work and

expend thousands of dollars, just as Strich & Zeidler have now done, in order to secure a vindication? Is that the method to be pursued?

Well, then, no one knows who will be the next victim, and no piano manufacturer can tell whether he will not be the next victim himself. That is a significant evidence of the well-established fact that the punishment fits the crime, for it is a trade crime to permit its representative paper to suffer as this paper did in its efforts to help the New England and the great majority of the New York trade against the Steinert attacks—attacks that were always similar in nature to the Strich & Zeidler attack. If a paper like this does not receive such a moral support as its policy and efforts deserve in the warding off or annihilation of trade evils, then each individual firm must either suffer in the loss of sales through the character of the Steinert competition, or must spend thousands of dollars for vindication as Strich & Zeidler did.

It May Be Legitimate.

The very fact that the trade is apparently indifferent to this thing may constitute its own justification. The Steinerts may with strong and authoritative argument show that their practices are eminently correct, and to prove this they could point to the conduct of the trade toward this paper at the time we published the above statement, and also to the absence of support in this Strich & Zeidler case. Before going much further it should be determined whether the Steinerts are wrong. They are successful; other firms have been going under, just as the Steinerts have unreservedly predicted to dozens of piano men.

Are the Steinerts, after all, correct and the firms in the trade who refuse to follow their methods on a false scent? Only recently it was told to us that Aleck Steinert, whenever he gets a chance to exchange a piano for an old Chickering (and Massachusetts is crowded with old Chickering pianos reaching back in age to the administration of John Quincy Adams)—whenever he gets such a chance, requests the owners to hunt up the original Chickering bill, which may be 20, 40, 60 or 70 years old, which bill he can then show, if he feels like it, to anyone coming into the wareroom mentioning the name of Chickering.

Is that, after all, not good piano trade diplomacy? Does the trade condemn it? Is not the Steinert house a great retail house? Did we not say, years ago, that the methods of the concern were very dangerous to New England piano manufacturers and to most of the New York piano manufacturers? Have not Strich & Zeidler shown that in one of the largest cities of New England, where the Steinerts operate, a jury does not hesitate to condemn one of their representatives for doing the very thing we charged against them? And what does the trade do to protect itself—the New England trade? It actually gives Aleck Steinert the éclat of electing him treasurer of the Boston Trade Association, and will next make him president.

The questions are all answered now.

The piano trade wants these things, for if it did not want them it could get rid of them.

If any concern wants satisfaction from the Steinerts, that concern will have to get it as Strich & Zeidler did,

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despite the trade. Why? Because the trade, as shown in its conduct, believes in Steinertism.

Nevertheless this paper will not give up the fight for decency, and for that reason it proposes three cheers for Strich & Zeidler, who, in proving their character, have also shown that they produce a high grade and artistic piano, which is made on the best principles by scientific piano men who understand their trade throughout. If it did cost thousands of dollars you will find that the investment will prove profitable, for you fought single-handed a great battle for the piano trade, and you won it, and you will be the gainers by it. Such victories as these, of which we have had a number, always bring their reward, and chiefly when and whence least expected.

Supplementary Effects.

The legal plot concocted by the lawyers of the defense in this Strich & Zeidler v. Steinert case to subject the plaintiffs and one of the witnesses (Mr. Joseph Mann, of Mann & Eccles, the enterprising Providence piano dealers) to a cross-examination on the question of exemplary damages, and the intimation on the part of Mr. Mann that he was prepared to go to jail for contempt of court rather than submit to such a cross-examination, which was merely a scheme to use Mann to tell the secrets of the trade, including the exposé of prices, costs of production &c., and subsequently fasten the blame of such exposé upon him—this little scheme was cleverly foiled. Mr. Mann definitely made it understood that as a witness under such a ruling he would prefer incarceration to the comforts of a home if these home comforts signified an injury to the piano trade at large.

He took the same broad-minded view of the case that was taken by Strich & Zeidler, and all these men stand in a most favorable light as compared with the defendants, and so the jury evidently thought.

On the strength of the victory, Mann & Eccles advertise the Strich & Zeidler piano in this shape in the Providence and Rhode Island papers generally:

OUR MOTTO - - THE PUBLIC'S INTEREST. THE STRICH & ZEIDLER PIANO.

THIS PIANO was recently TAKEN TO PIECES BEFORE A JURY IN THE SUPREME COURT of the State of Rhode Island. Every piece was shown in detail and subjected to the EXAMINATION of HOSTILE EXPERTS, and as a result the PIANO WAS ESTABLISHED BY THE VERDICT OF THE JURY to be an INSTRUMENT of the HIGHEST GRADE.

MANN & ECCLES,

The Modern Piano Dealers—122 Mathewson St.
SOLE REPRESENTATIVES FOR RHODE ISLAND.
S.B.—LIGHTFOOT BROS. Sheet Music Department at our warerooms.

Morris Steinert, whose son and whose firm were on trial in Providence, R. I., for causes enumerated, did not attend the trial, although he was at the time in Providence. Why not? No moral courage? Mr. Steinert is the father of the young man against whom that verdict was recorded, and he should have stood by the boy. Only recently he stated that his venerable appearance and his eloquence and his appealing glances were all that were necessary to win over a jury; that he did not even require lawyers, for any twelve men would be inspired by his hypnotism. Why did he not hypnotize this jury? Probably he is holding it all in reserve for subsequent juries. But these juries are such curious disappointments to so many people! How uncertain they are! It will not do to speculate on your personal magnetism, Mr. Steinert. That might be all right in inspiring a little trade editor to write up your "nu biana agshn," but it does not work with juries; not a little bit.

SPECIAL attention is directed to the series of magazine advertisements issued by George P. Bent, of "Crown" piano fame, Chicago. An analytical criticism of these advertisements will appear at the proper time in these columns.

CHARLES H. MACDONALD, of the Pease Piano Company, Chicago branch, is not the only applicant for a consulship under McKinley's Administration, although he has priority, having made the first application.

F. Wight Neuman, of Chicago, desires the office of Consul-General in Berlin, Germany, and Dr. F. Ziegfeld, one of the most distinguished of Chicago's citizens, is to be booked for Hamburg, Germany. Now, if all three of these were sent abroad to represent us, what a gap it would make in the musical and sociable circles of the great town of the West.

IMPORTANT.

EVERETT VS. BENT.

Judge Showalter Decides in Favor of the Everett Piano Company in Its Famous Suit for the Plectra-Phone Patent.

JUDGE SHOWALTER, of the United States Circuit Court for the Northern District of Illinois, delivered a decision Saturday, January 30, 1897, in the case of the Everett Piano Company v. George P. Bent, finding that the Letters Patent No. 515,426, issued February 27, 1894, to French & Nalence, for piano attachment, was a good and valid patent, and the title was in the Everett Piano Company. He also held that George P. Bent infringed said letters patent. This was a bitterly contested case; the defense embraced all of the prior art, including numerous foreign patents, and the court, in his opinion, stated that there was nothing in these patents which precluded a patentable novelty being found in the French & Nalence patent.

Mr. Bent, recognizing the force of this decision and realizing that he has made as strong a defense as possibly could be made, immediately settled with the Everett Piano Company for all past damages, including himself and his customers, and took a license under said patent from the Everett Piano Company, thus terminating the long and bitterly contested litigation.

It is the intention of the Everett Piano Company to now take steps to prosecute other infringers of its patent.

Mr. Bent at once issued the following circular to his agents, which is published here to give it the wide publicity that such a frank letter and such an important warning should receive. The entire trade will be interested in the discussion, as there are thousands of pianos using various devices of a nature similar to the Plectra-phone that are effected.

It appears to have been tacitly understood between Mr. Bent and the Everett Piano Company that they would settle their own differences before proceeding against concerns using contrivances that infringed upon any or many of the points that each holds patent rights; and now that the matter has been adjusted and Mr. Bent has stepped up, like the pushing man he is, and settled and arranged to continue, it is well that every manufacturer and every dealer should look carefully into the matter before handling any instruments containing attachments similar to the plectra-phone or orchestral attachment under any other name.

Both the Everett Piano Company and Mr. Bent have spent a deal of money in the contest, and neither of these will probably be in a humor to sit idly by and see others making capital from their ownings. The patents named above cover the claims of each party, and every careful dealer will subvert his own interests by using great caution and acquaint himself with the vital points of these patents before handling anything but "Crown" and Everett pianos.

A Notice to the Trade.

I am defeated in patent suit with the Everett Piano Company and have decided not to litigate further, but have made full settlement with them for all damages, costs, &c., and have taken license under their patent, so that dealers in the "Crown" goods are fully protected in every way, both for the past and for the future.

Now that this suit is out of the way, I wish to serve notice on the manufacturers of infringing devices on my four patents that I shall, with all possible promptness, proceed against those who infringe on my claims in my patents not entering in this suit at all, and shall endeavor to stop the gross and persistent infringement on my rights, which I have allowed to proceed during the pendency of this suit, which has just been decided. Both the trade and the public are warned against making, selling or using these infringements on my patents, and I advise, in all kindness, that parties investigate for themselves the strength of my various patents, dated October 16, 1894; February 5, 1895; March 5, 1895; March 21, 1896; and also various foreign patents that I have obtained, for infringers on these patents

will be held accountable to me for the wrongful use of devices now on the market which are gross infringements on patents granted to me.

I sincerely hope that a word to the wise will be sufficient, and that the annoyance and expense of litigation will be avoided by a prompt discontinuance of the manufacture of devices which infringe on my patents.

Yours very truly, GEORGE P. BENT.

MR. WILLIAM CARPENTER CAMP, of Chicago, is expected in New York this week to make arrangements for the representation of some Eastern pianos.

IT is reported that the agency of the Chickering piano in San Francisco has been transferred from the Curtaz house to Byron Mauzy, the change having been effected during Mr. Mauzy's recent trip to Boston.

IT has been reported, and even published, that the Sterling Company is about to open a branch store in Brooklyn, but we do not believe any such thing. First, because the practice of opening branch stores is not one to be extensively indulged in just at this time, and secondly, because Mr. Otto Wissner has sold too many Sterling pianos in Brooklyn to lose so valuable an agency, the value in this case being as much a result of his endeavors as the selling and standard qualities of the Sterling. Perhaps, may be it's so, but until Wissner or the Sterling folks say it is, we will not believe it.

THE annual meeting of the Chickering & Sons corporation, which was formed under the laws of the State of New York, will be held in Chickering Hall on Monday next, the main stockholders coming here from Boston to attend. It is reported, and is not confirmed nor denied, that at this meeting Mr. Theodore Pfafflin will tender his resignation as manager of the New York branch house. It will be recalled that Mr. Pfafflin contracted with Chickering & Sons for but one year, and he has now in view another opening which he is seriously considering, the particulars of which are not ready for announcement. Mr. Pfafflin declines to talk on the matter, hence what is here stated is hearsay.

MR. A. M. WRIGHT is one of the busiest men in the whole city of New York these days attending to the thousand and one things incidental to the opening of the new Everett-Harvard warerooms at 141 Fifth avenue. There have been the usual delays incidental to the finishing of a new building; the engagement of an office force and salesmen, and tuners and polishers, and the rest of the folks who go to make up a modernly manned piano institution. But all is going well, and it's safe to predict that the end of next week will find things in running, playing, selling order. Mr. Frank H. Lee, president of the John Church Company, who is or was on Monday in Scranton, Pa., attending that interesting lawsuit previously spoken of, will be here in town for the formal opening, if not before then.

MESSRS. LYON & HEALY request that an item which appeared in a recent issue of THE MUSICAL COURIER speaking of Mr. R. B. Gregory, of that firm, appearing before the Ways and Means Committee, be restated in order that no misconception of his and their attitude shall exist. Mr. Gregory was not asking for any increase or decrease in the rate of duty assessed, but merely requested that the present classification of musical instruments be allowed to remain as it is—or in other words, that the wording of paragraph No. 326 1/2 of the present tariff be not interfered with.

In the event of the rate of duty being changed, Mr. Gregory wished to make it clear to the committee that the trade would not object, provided that musical instruments were not omitted from specific mention, as was the case in the tariff of 1890. In short, the endless confusion which would arise from not having a specific tariff classification of instruments is the one thing, according to Mr. Gregory, that the trade dreads and wishes to guard against.

C. B. GARRITSON, president of the Kroeger Piano Company, purchased at public auction yesterday the name and good will of Gildemeester & Kroeger for \$510.

THE loss by fire of the W. W. Kimball Company's Syracuse branch is estimated at \$12,000; fully covered by insurance. The loss of Leiter Brothers, whose building was destroyed in the same fire, is estimated at \$10,000; also fully covered.

WE are gratified to state that the affairs of the Hockett-Puntenney Company, of Cincinnati, have been adjusted after a conference with the creditors, and the business will continue without interruption in both the Columbus and Cincinnati houses.

WILLIAM SCHMITZ, 816 Market street, San Francisco, is the new representative of the Kranich & Bach piano in that section. The Jackson Music Company, of Helena, Mon., which is about to open a branch house in Butte, will also take the Kranich & Bach.

MR. OTTO BRAUMULLER, of the Braumuller Company, is West. Mr. Braumuller makes a trip about this time each year and the trade generally through that section is favored with a call. Herrman Braumuller, the son, is looking after the home office and factory in the absence of Mr. Turner, who is South.

MR. RUDOLF DOLGE, of Alfred Dolge & Son, who sailed on January 16 for South America, has sent word from Curaçoa, under date of January 22, that the voyage was made without incident of special moment. The temperature at that point was 98 degrees in the shade on the day of his landing. Mr. Dolge left immediately for Puerto Cabello, which will be his stopping place for a time.

MR. FELIX KRAEMER, general representative of Kranich & Bach, who left this city August 20, returned on Sunday, January 31, after having had a five months' trip beginning at Quebec, Canada, which was a complete success. Of this time Mr. Kraemer spent six weeks in Mexico, going as far south as Vera Cruz. Mr. Kraemer's trip included every State in the Union. It is very probable that he will repeat this trip at once and then spend the summer abroad.

THE orchestra attachment of Weser Brothers is creating a decidedly favorable impression among dealers, and letters of commendation and orders are coming gratifyingly strong and frequent. When it is taken into consideration that the extra expense is only a trifle, and the advantages of having a novelty as an argument in selling a piano so great, there is nothing surprising in the dealers jumping to secure a sample; and once a sample is tried the wareroom is not considered complete without one or more of them in stock.

GEORGE F. ABENDSCHEN, of the Staib Piano Action Manufacturing Company, is West on a two weeks' trip in the interests of business. With their improved grand action and the established reputation of their upright action, the prospects for the coming year are good. The actual facts regarding the first month's business of this year are that more men have been employed and more hours of working time put in than have been known for many months, all of which would confirm the statement regarding prospects given above.

MR. CHARLES H. STEINWAY and Mr. Nahum Stetson, of Steinway & Sons, left for Chicago on Saturday, after attending the annual meeting of the N. Stetson & Co. corporation held in Jersey City, to attend the annual meeting of Lyon, Potter & Co., of which corporation Mr. Charles H. Steinway was elected president. The Steinway interests in the Bollman Brothers Company, of St. Louis, whose annual meeting was in New York last week, have been purchased by E. Gabler & Brother, with the exception of a \$5,000 interest still in the possession of Mr. Henry W. T. Steinway. Mr. Emil Gabler was elected president of Bollman Brothers Company.

J. & C. Fischer Move.

J. & C. FISCHER moved their retail stock on Saturday last from their old warerooms, corner of Fifth avenue and Sixteenth street, to their new quarters in the Decker Building, on Union square.

This is the first move from Fifth avenue of a piano house; but this side of the question is not of interest at present. Suffice it to call attention to this, the first move of a retail house from Fifth avenue.

The stock of Fischer pianos in their new warerooms is certainly a beautiful one. Long famed for artistic cases, the Fischers seemingly have outdone themselves in the array of cases now on their retail floor; and yet nearly all the styles on sale were displayed in their old Fifth avenue warerooms. The difference is in the surroundings. At best the old warerooms looked like the entrance to the Brooklyn Bridge. Their large area militated against the tone of a piano, and the light did not show a piano up. In their new warerooms the surroundings are in good taste, with just enough elegance to suggest the refined store and not the parlor.

Very little change has been made in the old Decker fixings. The office in the rear has been made smaller, the staircase leading above has been boarded over, and the floor below prepared to receive the renting stock, old squares, &c.

An electric sign, "Fischer Pianos," shows golden by day and is intensified through the electric power by night, when it throws rays of light across the square. The effect is beautiful.

In the selling force there is no change excepting the addition of Mr. Pinner, whose engagement was announced some weeks ago. It is the purpose of the Fischers to push their retail trade harder than ever before, and they have adequately prepared themselves.

The moving was done without any friction, as is usual with all the doings of the Fischers. Selling was not interrupted by the carpenter, the joiner or the big burly cartman. On Saturday they sold goods on Fifth avenue, and on Monday disposed of pianos on Union square.

CURRENT CHAT AND CHANGES.

J. L. Shaw succeeds J. L. Flanery & Co., in Marion, Ohio.

Geo. Kappel, the music dealer, of Pittsburg, Pa., has had judgments amounting to \$44,000 entered against him and executed.

A. S. S. Hall, who was in the piano business in Hamilton, N. Y., and subsequently went into the grocery line, has gone back to the piano business.

Burglars succeeded in extracting \$26.85 in cash, besides a gold watch, from the house of W. T. Babbitt, in St. Louis, Mo., last week. The house was protected (?) by burglar alarms and two bulldogs. No one was disturbed while the burglars worked.

Mr. Florence Heppe, of C. J. Heppe & Co., of Philadelphia, was in New York on Saturday last and visited George Steck & Co., the Pease Piano Company, the Æolian and other firms whose goods they are handling.

Articles of incorporation have been filed with the Secretary of State of New Jersey by the Meloharp Company, of Jersey City. The capital stock is \$125,000, divided into 1,250 shares valued at \$100 each. Only \$1,000 of the capital stock has been paid in. The incorporators are George B. Shearer, of Mount Vernon, N. Y.; Ralph H. Reed, of 138 East Seventeenth street, New York, and George W. Litterst, of Metuchen, N. J. Mr. Shearer holds eight shares, and each of the others one share of the stock. The company will "manufacture and sell musical merchandise, musical instruments and music of all kinds."

On Monday last Judge Andrews, of the Supreme Court, appointed Richard A. Saalfeld, receiver of chattels, &c., at No. 13 East Fourteenth street of the Saalfeld Publishing Company, music publishers, in the suit brought by the

company against Jerome A. Bacon, Francis W. Bacon and others, concerning the assets of the company. The receiver's bond was placed at \$10,000, and he was directed to remove the chattels from the premises. The Messrs. Bacon, as trustees of a chattel mortgage of \$20,000 on the plant, foreclosed the mortgage on November 24, and took possession of property which Mr. Saalfeld says was worth \$40,000. Since then there has been considerable litigation over the matter. Mr. Saalfeld is president of the company.

LATEST FROM CHICAGO.

[By Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER, 229 WABASH AVENUE, February 2, 1897.

AT the meeting of directors of N. Stetson & Co., held on Saturday in Philadelphia, Henry Ziegler was elected a director to fill the vacancy caused by the death of William Steinway. The presidency was tendered to Stewart L. Woodford, one of their largest stockholders, and Mr. Stetson said there is no doubt of its being accepted.

At the Lyon, Potter & Co. meeting held yesterday Frederick T. Steinway was elected a director and Chas. H. Steinway was elected president. There were no other changes.

Luxton & Black Company to Dissolve.

WILLIAM O. BLACK, Demming D. Luxton, Harry N. Prowse and Anna S. Prowse, of the corporation of Luxton & Black Company, of Buffalo, have filed with the Supreme Court of Erie County a petition for the dissolution of the corporation. The Colby Piano Company, the Blasius Piano Company, the Waterloo Organ Company, the Malcolm Love Piano Company, E. P. Mason and Mason & Hamlin, creditors of the corporation, have consented to the move, and all other creditors are given until May 1 to show cause before the referee, Milford W. Childs, D. S. Morgan Building, Niagara and Pearl streets, why such action should not be taken.

The Century Piano Company.

THE assignee of the Century Piano Company has applied to the court for the privilege of disposing of the stock finished on the instalment plan, and for permission to work up the unfinished stock now on hand. If this prayer is granted the plan of the proposed settlement will then be announced.

In Town.

AMONG the trade visitors who have been in New York the past two weeks and among those who called at the office of THE MUSICAL COURIER were:

H. D. Cable, Chicago, Ill.
J. S. Gray, Boardman & Gray, Albany, N. Y.
Byron Mauzy, San Francisco, Cal.
J. B. Woodford, N. Stetson & Co., Philadelphia, Pa.
Charles H. Wagener, Story & Clark, London, England.
Geo. F. A. Illidge, Boston, Mass.
Florence Heppe, C. J. Heppe & Son, Philadelphia, Pa.

Pease in Philadelphia.

MESSRS. C. J. HEPPE & SON, of Philadelphia, Pa., are pushing the Pease pianos in that city, and with very excellent results. They are establishing for them a reputation as instruments of musical merit and are receiving the recommendation of people interested in music and competent judges of pianos.

The following from the well-known Dr. H. A. Clarke, who occupies the chair of music of the University of Pennsylvania, is important as a piano indorsement:

PHILADELPHIA, January 23, 1897.

MESSRS. C. J. HEPPE & SON:

DEAR SIRS—I wish to express to you the pleasure and satisfaction with which the Pease parlor grand was both used and listened to at the concert last Tuesday evening at the Southern Home. The Pease is justly entitled to a very high rank among pianos of the first grade.

Sincerely yours, H. A. CLARKE.

THE annual meeting of the Mason & Hamlin Company was held in Boston on January 27.

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYMILLER & POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

STRICH & ZEIDLER VS. STEINERT.

Report of the Trial.

PROVIDENCE, January 29, 1897.

THE slander suit of Strich & Zeidler against Albert Steinert was concluded last evening, when a verdict was recorded in favor of the plaintiff for \$5 damages. The trial was begun in the State Supreme Court, before Justice Wilbur, on Monday morning, promising a brief and orderly course. But as the trial progressed a large decree of acrimony developed, and the dispute that at the start seemed, from surface indications, to be half amicable, became a most bitterly contested battle before it closed, and the brethren of the bar, besides attacking the witnesses, indulged in personal invective quite beyond the ordinary degree in legal battles.

As was outlined in my dispatches last week, the testimony offered by Mr. Robert Weidenmann, a member of the plaintiff firm, was to the effect that, finding his business in Providence had fallen off, he had visited this city in March, 1896, and called upon the agents of the firm, M. Steinert & Sons Company; his call was incognito, however. He talked about the purchase of a piano, but declined to be interested in anything but a Strich & Zeidler, and was shown one of that make, which was in very bad order—out of tune and in a generally discreditable state. His first interview was with a salesman employed by the firm, but he came back a little later, accompanied by a tuner, and at that time engaged Albert Steinert (the defendant in this suit) in conversation in reference to the Strich & Zeidler piano. Mr. Steinert, it was stated by the witness, immediately told his supposed customer that the piano they were looking at was "a cheap, low grade piano, of the poorest workmanship, made by an unknown concern who are in difficulties now and are about to go into bankruptcy. Last week a note of this firm for \$500 went to protest."

Beyond an exhaustive cross-examination that inquired into all the details of piano manufacture, and especially in reference to the manufacture of the Strich & Zeidler, there was not a very large degree of interest in the examination. What interest there was centred in the effort made to involve the matter of the firm's business in Providence, with the understood purpose of requiring the firm of Mann & Eccles, who now handle this piano, to bring their books into court for examination—that and the effort to make it appear that the firm did not, after all, make the piano that bears the Strich & Zeidler name. The effort to secure an examination of the books was circumvented by the plaintiff's attorney obtaining leave to amend his declaration to the extent of withdrawing the statement that the sales of the pianos made by the plaintiff had amounted to twelve or more a month in Providence.

Then came a motion for a nonsuit, it being argued that from the plaintiff's own testimony he had gone to the store for the purpose of procuring the publication of a slander, having taken a witness with him. Of course this was denied by the plaintiff's attorney, who contended that Mr. Weidenmann, having previously been dealing with a salesman of the firm, had no reason to suppose that he would have dealings with Mr. Steinert on his return. Besides, under no circumstances had the defendant any right to attack the financial standing of the firm, and the plaintiff had no reason to suspect that this would be done. It was upon the strength of this aspect of the case—namely, that the standing of the firm had been attacked—that the court declined to grant the motion for a nonsuit.

From this point the fight was in dead earnest. The court room became of the aspect of a piano salesroom. Two pianos were brought in for the instruction of the jury, and one, that which had been slandered, was dismembered and dissected. Experts pro and con were heard. There was among the witnesses a well-known musician, who "could tell the difference between a piano and 'that tin pan.'" An expert piano maker from the Chickering factory was called upon to testify, and the slandered piano was still further dissected to determine whether it was double or single veneered. The action, the bridge, the strings, the plate, the sounding board—in short, everything inside and outside, was scrutinized and passed upon, first by one side and the other in turn.

Then came the subject of the slander, and the witnesses in relation to what had actually taken place at Steinert's that day were Mr. Campbell, Steinert's clerk; Mr. Mahoney,

the tuner, who accompanied Mr. Weidenmann, and the complainant and defendant. Mr. Campbell, in his testimony, went over the ground in substantially the same manner as Mr. Weidenmann did when the trial was opened, ending up with his version of the statement made in reference to the standing of the firm. Mr. Weidenmann, he said, had asked in relation to the guarantee, whereupon Mr. Steinert had replied, "I will tell you what I heard last Saturday night in New Haven. A dealer's note, held by the firm, went to protest." At this point, the witness continued, Mr. Weidenmann handed his card to Mr. Steinert, remarking at the same time that what had been said was a lie. He continued that he was ashamed of Mr. Steinert—that he, the son of his father, should do as he had done. It was such dealings, Mr. Weidenmann had said, according to the witness, that had brought down the standard of the business. Then there were high words, and the conversation was loud and the scene animated. As Mr. Weidenmann left the store he told Mr. Steinert that he would hear from him again.

It was in the closing arguments that the greatest feeling was manifested, the attorneys of each side interrupting the address of the other to the jury until called to order by the court. The principal feature of the address of Mr. Rathbone Gardner, attorney for the plaintiff, was the statement to the jury that what the plaintiff wanted was a verdict of vindication. They had sued for damages and placed the amount at \$25,000, he said, but the amount of the award they cared little about. What they wanted was a verdict that would find the defendant guilty of slander.

This is what the verdict amounts to.

There have been no steps yet taken by Mr. Steinert to secure a new trial.

MILLER.

ANNUAL MEETINGS.

Newby & Evans Company.

The Newby & Evans Company, New York, held its first meeting on January 27 and the following officers were elected: John Evans, president; Philip S. Hertz, vice-president and treasurer, and Alfred J. Newby, secretary and superintendent of factory.

R. W. Tanner, & Son, Dolgeville, N. Y.

The annual meeting of the R. W. Tanner & Son Manufacturing Company, of Dolgeville, N. Y., was held in the office of the company on January 18. William T. Tanner was elected president, and T. H. Roth secretary and treasurer. The board of directors are Alfred Dolge, Karl Fink, James M. Pearson, T. H. Roth and W. F. Tanner.

Prescott Piano Company, Concord, N. H.

The annual meeting of the Prescott Piano Company, of Concord, N. H., occurred January 25. The following officers were elected: W. D. Thompson, president; George D. B. Prescott, treasurer and general manager; Dana G. Prescott, secretary; Frank P. Andrews, clerk; W. D. Thompson, J. E. Fernald and George D. B. Prescott, executive committee. The board of directors are Willis D. Thompson, J. E. Fernald, George D. B. Prescott, William M. Mason, C. C. Danforth, Frank P. Andrews and Dana G. Prescott.

Brockport Piano Manufacturing Company, Brockport, N. Y.

The annual report of the Brockport Piano Manufacturing Company, as filed with the County Clerk of Monroe County, shows capital stock, \$50,000; paid in, \$35,000; debts, \$12,000; assets, \$40,000. At the annual meeting, held January 27, the old officers were re-elected.

Mackie Piano, Organ and Music Company, Rochester, N. Y.

The annual meeting of the Mackie Piano, Organ and Music Company, held January 27, resulted in the election of

the following officers: H. S. Mackie, president and treasurer; S. W. Lewis, vice-president, and John J. Haller, secretary.

The annual statement filed with the county clerk shows, capital stock, \$100,000; assets, \$60,000; debts, \$6,000.

Boston Piano Company, Wooster, Ohio.

The officers of the Boston Piano Company, of Woosters Ohio, as elected last week, are as follows: J. B. Taylor, president, and L. P. Oligir, secretary and treasurer. The board of directors is made up of J. B. Taylor, L. P. Odenkirk, C. V. Hard and Charles F. Bart.

Ann Arbor Organ Company.

The annual meeting of the stockholders of the Ann Arbor Organ Company was held on January 28, when the following named were elected directors:

Frederick Schmid, Moses Seabolt, Gottlob Luick, Gottlob Stark, Andrew Reule, Patrick O'Hearn and Oliver Martin. The board then elected the following officers: Frederick Schmid, president; Moses Seabolt, vice-president; J. G. Henderson, manager; G. M. Shelmire, secretary and treasurer.

Freyer-Bradley Meeting.

The annual meeting of the Freyer-Bradley Music Company, of Atlanta, Ga., took place on Friday, January 30, in that city. Mr. Thomas F. Scanlon was re-elected president; Mr. W. W. Crocker vice-president, in place of Mr. H. D. Cable, and Mr. Frank Pearson secretary and treasurer. Mr. Scanlon and Mr. Cable were present at the meeting, and reached New York on Sunday, the former returning to Boston. Mr. Cable left for Walton, N. Y., to visit his mother yesterday, and will probably reach Chicago on Friday.

It was agreed that Mr. Crocker should assume the general wholesale management of the business, traveling through the South generally. The company will handle the Chicago Cottage Organ Company's full line.

OBITUARY.

R. H. Wise.

R. H. Wise, of Oakland, Cal., died on January 15. Mr. Wise was 58 years of age, was born in Kentucky, and moved to California in 1864.

Mrs. Julia Crowley Greene.

Mrs. Julia Crowley Greene, wife of Cornelius S. Greene, the Fall River, Mass., dealer, died on January 18 in her home, 188 Bedford street.

Dr. Stayman.

Dr. Stayman, of the firm of Sanders & Stayman, of Baltimore, Md., died on Sunday. He had reached a good old age. The funeral took place yesterday and was attended, among others, by Mr. Proddow, of the Estey house.

Louis Vitak, of Canton, Ohio, has given a mortgage of \$1,000 on his stock.

Fire damaged the store of Samuel Britton, Mahoney City, Pa., to the extent of \$600 on the evening of January 17.

Mr. Koester, connected with Alfred Dolge & Son, who was so unfortunate as to fracture a limb some weeks ago, is progressing as well as could be expected.

Mr. Carl Fischer, of 4 to 8 Fourth avenue, this city, has been seriously ill for a few days. He is now convalescing and will be at business this week. Mr. Fischer anticipates a foreign trip some time during the spring.

OUR LEADER

If you want the Organ that goes right to the heart of your customer at first sight, get our new style

"LEADER."

Our new style "Leader" Organ beats all our previous records for popularity. It is just right in proportions, in ornamentation, in quality and in price.

WEAVER ORGAN AND PIANO CO.,
York, Pa.

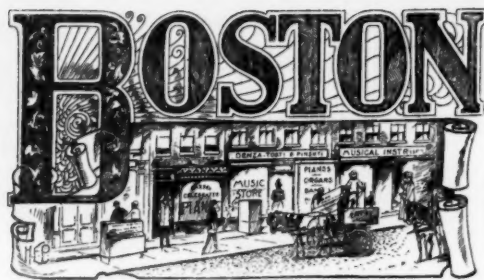
The Autoharp.

★ Easy to play to buy to sell ★

The Autoharp IS ONE OF THE BEST SELLING MUSICAL INSTRUMENTS ON THE MARKET. Write for beautiful 100 page Catalogue illustrating and describing the various styles.

Autoharps are Sold by all Musical Instrument Jobbers.

Alfred Dolge & Son, 110-112 East 13th St., N. Y.



BOSTON OFFICE THE MUSICAL COURIER, 17 BEACON STREET, January 30, 1897.

NOTHING is being talked of in Boston at the present time but the weather and the great storm of Thursday. All other topics of conversation have little interest either to the dweller in the city or the suburbanite. Thrilling tales of waiting for electric cars that never came, then for steam cars that never started, walking miles in deep snow and all the other horrors and inconveniences of so severe a storm can be heard wherever three or four people are gathered together.

As everybody lives out of town the inconveniences were great. Early in the day on Thursday the electric cars became doubtful and uncertain means of getting anywhere, and by night were absolutely unreliable. Incoming and outgoing trains were run on a haphazard schedule that made people wonder whether they would get home that day or the following one.

Many of the inconveniences of the storm are still felt in the city. Fifteen inches of snow in Boston's narrow streets mean much discomfort for weeks. Little attention is given to the clearing of snow from sidewalks, even in the best residential part of the city; so for days, and perhaps weeks, we shall slip and slide about or wade through mushy snow until another turn in the weather washes it all away.

The annual meeting of Chickering & Sons will be held in New York on Monday, February 8. The directors of the company who reside in this city will go over there for the meeting.

The report from Chickering & Sons for the month of January is an excellent one. Business opened well and has kept up to the mark set by the first two or three days of the month. Wholesale business is good, and the retail depart-

ment is in fine shape. Besides this, the prospects are excellent for the future.

The company has just made a new agency in Salt Lake City, where Mr. John R. Foulk will in future look after the Chickering interests.

Other new agencies will probably be announced in the near future.

If the rest of the year is anything like as good for business as the month of January has been, the Vose & Sons Piano Company will not be making any complaint about 1897. This month shows a marked improvement over last year.

The Vose Company has just made a shipment of pianos to their agents, Wall, Nichols & Co., Honolulu. This firm has the sole agency for the Vose piano for the Hawaiian Islands. They are located at Honolulu, the largest town—or perhaps it may be called a city—of that Pacific group. The residents of the islands are American, English and German, and are all music loving people, many of them having received a thorough musical education either in America or Europe.

The Vose has established itself as a favorite among these musical people.

Everyone who reads this paragraph will be wishing that he constituted the McPhail Piano Company.

Mr. E. J. McIntire, of the firm of Piper & McIntire, was in town the other day. The firm has the agency of the McPhail piano in New Hampshire. Mr. McIntire selected eight handsome pianos and paid cash for them on the spot.

Mr. George W. Blake, who has been away on a business trip, is expected home some time during the first week of February.

The Poole Piano Company continues to receive letters with requests for one of its handsome calendars. Some of the letters are amusing to read in their reasons for expecting to have a calendar sent.

The company was much pleased to receive a letter from one of its agents the other day to the effect that the Boston Temple Quartet had selected from among several other pianos of leading makers a Poole piano to use on their Western trip.

Mr. Thomas F. Scanlan is out of town for a few days.

Mr. Karl Fink, of New York, has been in Boston during the week.

Praise from a Judge.

CHICAGO, January 16, 1897.

Editors the Musical Courier:

Let me offer to you congratulations on the appearance of the last MUSICAL COURIER. If there is anything I do admire it is a well printed periodical, and such I have always considered THE MUSICAL COURIER. Had I known of your contemplated change I would have doubts of the wisdom of it, fearing it might deteriorate from the old high standard. Your last number, however, sets at rest any doubts upon that score, and I do not believe there is a periodical printed to-day that can excel the typographical and presswork display shown. I wish you the success in your new venture that, I am a firm believer, always follows high-grade work, whether it be printing or "pianos."

Yours truly,

E. H. STORY,

Story & Clark.

MR. STORY is a judge of the art of printing and has a job printing department in his factory for the necessary circulars and commercial printing of his house. Yes, it is apparent to everyone interested that the typography, presswork and general appearance of this paper represent an unsurpassed weekly exposition of the highest form of the printer's art.

Music Store Afire.

AFIRE that at one time threatened to do serious damage to the piano warerooms in Seventeenth street, between Fifth avenue and Broadway, New York, was quickly controlled on the 28th inst. and did little damage, except to the stock of Luckhardt & Belder, the publishers. They occupy the basement store under one of the two piano warerooms of Geo. W. Herbert, at No. 10 East Seventeenth street, and the fire had its origin in the cellar beneath them.

Probably the greater damage was wrought by water, the chief portion of which was accidentally turned on the stock through the slipping of a fireman who held the nozzle of a tremendous hose, the stream from which was intended for the cellar, but which broke loose all over the store when he slipped on the ice. Lockhardt & Belden will continue, having at once secured accommodations in another part of the same building.

C. A. Hyde Married.

C. A. HYDE, late bachelor, is now C. A. Hyde, benedict. He was married to Mrs. Arabella Brewster, of Providence, R. I., on January 17. The wedding was solemnized in Cleveland, Ohio, the former home of C. A. Hyde.

Dunbar & Co., who have had their place of business at 482 College avenue, have moved to 511 and 513 East 137th street. The new quarters are much larger and the conveniences greater. Dunbar & Co. are progressing in their business, and more extensive manufacturing facilities were needed. Mr. Dunbar is now on the road traveling among his old customers, and is meeting with excellent success. The instruments are modern, and the dealers are taking a fancy to them. George S. Waker, of Philadelphia, has secured the agency for that point. The Buffalo Music Company has also taken them for that city, proving that the goods have meritorious qualities.

THE ARTISTIC MERRILL PIANO 1884-1897.

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IT IS THE PIANO. EXAMINE IT.

118 BOYLSTON STREET, BOSTON, MASS.

A CENT SENT BENT, viz.: your address on postal, will gain for you full information about the



"CROWN" PIANOS AND ORGANS

They Sell and They Satisfy.

SOME ARE CHEAPER BUT NONE ARE BETTER.

Value considered, "Crowns" are both the best and cheapest.

No others sell so easy or satisfy so surely.

The money makers for 1897 are the "Crowns."

GEO. P. BENT, Manufacturer, BENT BLOCK, CHICAGO, U. S. A.

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THE annual reunion of the employés of Alfred Dolge & Son was held at Doigeville, N. Y., on Saturday last. There was a full attendance and during the ceremonies, following the usual custom, Mr. Alfred Dolge delivered the following address, which will be read with deep interest:

Another branch of our business has passed out of our hands. The piano case department has been purchased by the Dolgeville Piano Case Company. The principal stockholders and managers of this company, Messrs. Stultz and Shelsky, are both practical and experienced men in their particular business. Mr. Stultz, one of the founders of the renowned piano firm of Stultz & Bauer, of New York, is a thorough piano maker, and Mr. Shelsky has for years acted as foreman in well-known New York piano case factories, and has been our manager of the case department for a long time. There is no question but that this company, like all

Those who succeeded in holding their own during the

402-410 West 14th Street,
New York.---

portation about the building, making a complex and intricate whole, but moving without friction and harmoniously conferring happiness and contentment upon all concerned. It takes a large number of the most intricate machines and a carefully planned organization in our time to manufacture a plain shoe, while formerly shoes were made in a most simple manner, entirely by hand; but the modern shoe is as much an improvement upon the "shoe of our forefathers" as the ocean greyhound excels the dugout of the aboriginal Indian.

Society is all the better off for the intricate system necessary to run a hotel or make a shoe, or build a steamship, just as we prefer the modern drawing room car to the old stage coach, because of the saving of time, increased comfort, and that we receive so much better service for ever so much less money.

While we have been more progressive than any other nation in industry and commerce, we have remained stationary in banking. Our banking is still in the hand labor period. The functions to serve the public as well as and cheaply at New York as at Seattle have not as yet been introduced into our banking system. Consequently it happens that money goes a-begging at 2 and 3 per cent. in New York, while a farmer in the far West is compelled to pay several times that rate for what money he may need to move his crop. Need we wonder that farmers follow Bryan, who promised them abundant money at low rates.

Why cannot we have a federated system of banking, which should be in touch with every part of the country in such a manner as to make banking accommodations as easy and as cheap in the agricultural regions as in the commercial centres?

Would it not make banking really more profitable to investors, and bank accommodations cheaper to the business community if through mutuality of interest a bank in Dakota could lend its customers periodically ten times the amount of its capital by issuing its notes against proper security under Government control when money is needed and destroy these notes as soon as they have done their duty and the loans are repaid? If farmers in the far West, or manufacturers of the East, upon proper security, could obtain sufficient money for the transaction of legitimate business, this inequality of rates of interest would cease, and one of the most plausible arguments of the free silver advocates would lose its force.

The past election has shown that two classes were strongly arrayed against the gold standard. First, the farmers of the West and South, and second, the workingmen of all parts of the United States. When a large body of people take a decided stand and are willing to support demagogues, there is no question that a wrong exists which needs attention and careful investigation and rectification.

Farmers can be properly assisted by a banking system which will make money as cheap in Dakota as it is in Wall Street. This problem can be solved because our neighbors in Canada can get money as cheaply in Winnipeg as in Montreal, and there is no perceptible difference in the rates of money in any part of Europe. On the banking question the signs are now very encouraging. The bankers of the country have at last begun to move on the subject in the right direction, as is shown by the following announcement by the Indianapolis bankers' convention: "A banking system should be provided which shall furnish credit facilities to every portion of the country and a safe and elastic circulation, and especially with a view of securing such a distribution of loanable capital of the country as will tend to equalize the rates of interest in all parts thereof."

We have every reason to believe that this expression for sound banking will find strong support in the new administration. The new Congress will have in it several leaders whose views are advanced and sound on this subject. Conspicuously the chairman of the Banking and Currency Committee who will have the banking problem in charge. I therefore believe that during the next four years we shall take the same advanced position on banking and finance that we have taken in all other departments of government.

A more serious problem confronts our statesmen, as to how to meet the demands of wage earners. The fact that 137,000 votes were cast in New York city for Bryan shows deep-seated dissatisfaction among wage earners. Of course we do know that free trade is largely responsible for the situation as it exists to-day. Free traders have preached the gospel of cheapness, low prices and low wages so effectually that the standard has been lowered in everything.

There is more shoddy used in manufacturing since we have had free wool than ever before. In all lines of industry, for the past three years, the cry has been cheaper goods, lower prices, lower quality, and I do not hesitate to say that never in the history of American manufacturing has there been produced so much of cheap, trashy goods and so few real good articles as during the past three years. With this as a natural consequence, the wages were reduced all along the line; that means a lowering of the standard of living, and hence wage earners are dissatisfied.

A tariff which would again set our wheels agoing is the first step in that direction, but our statesmen must not stop there. To stimulate continued progress, the evils which showed themselves so glaringly during the hard times must be rectified. Let us hope that our statesmen at Washington will place patriotism above partisanship, show themselves equal to the present demands, and during the next four years lay such a firm foundation for progressive legislation as to prevent a repetition of the trials and anxieties of the past four years.

Gordon's Enterprise.

HAMILTON S. GORDON is making extensive preparations for a vigorous campaign in small goods this coming season. He will have four men on the road. Mr. D. Behrend left on January 20; Albert Repp, formerly with Sontag & Co., left on January 28; E. H. Kaufmann, formerly with A. Benary, left on the 29 ult., and George De Voe leaves February 5. The entire country east of the Mississippi River will be thoroughly canvassed.

Mr. Gordon's line of small goods is one of the most complete and desirable in the trade, and his facilities for handling large or small orders could hardly be better.



CHICAGO OFFICE THE MUSICAL COURIER,
236 Wabash Avenue, January 30, 1897.

CHICAGO has a trade in musical instruments which might be called indigenous—it is all her own. Such a position has been taken that, whatever may happen, the city may be certain that for many years to come her trade will not only remain with her but will increase, if any increase is possible. The removal or even termination of any of the concerns will only redound to the benefit of the remaining jobbers, manufacturers and retailers. The Eastern branch houses that discontinue business in this city that think they are going to retain the greater part of their business may find themselves mistaken; nevertheless it may be the correct thing for them to do.

If they have a trade here in this vicinity, or east of this point, a certain proportion of expense in freight and handling can be saved, and in these times even this may be an object to the buyer; or by removing the entire force East and putting more energy in the business in that section of the country they may make up for any loss which may accrue from abandoning the Western field.

But whatever may be the outcome, the amount of business which will be done by Chicago concerns will not be materially lessened by the removal of a few houses, or even by the liquidation of such an important concern as that of Estey & Camp.

It is now said that William Carpenter Camp will be the successor to the old house of Estey & Camp. William Carpenter Camp is young, handsome, lives well, comes down town behind a high stepper in a cart which puts to the blush all the rigs owned or used by any other member of the Chicago music trade. William Carpenter Camp has also a mascot. This mascot is a real live bulldog, and the bulldog lies on a Persian rug in the handsome show window of the store occupied by William Carpenter Camp. There is no doubt of the success of William Carpenter Camp's new venture; what is troubling the trade is to account for the fact that the Steinways and the Chickering and the Kimballs could ever have done so much business and have been so prosperous without a prize bulldog to lie on a Persian rug in the show window.

The trade will be glad to learn from the last manifesto from Comptroller Eckels, of the Treasury Department at Washington, just what the matter is with their business. Mr. Eckels said, according to the report in the dailies of this city:

While there was no doubt of the necessity for changes in the Government's financial system, Mr. Eckels said the public was disposed to attribute too much of the existing trouble to the lack of monetary legislation.

Overtrade, overproduction, and extravagance in private and public expenditures, partly induced by speculation, were largely responsible for the country's business difficulties.

The day had passed when the volume of money was its most important factor.

Improved facilities for transportation and methods of exchange had lessened the importance of a large volume.

Improved credit was more important. The first essential in this country was the stability of public credit. The apparent reluctance of people of the United States to redeem their public obligations was the chief cause of distrust.

The current redemption of the demand obligations of the Government was the chief problem of the Treasury. The funding and cancellation of these obligations so that maintenance of a gold reserve would be no longer necessary was the most desirable policy—whether it was the most practical one was a question.

So far as the contraction of the currency was concerned, Mr. Eckels did not think it would follow gradual retirement of the greenbacks, provided credit was reasonably stable.

Banks would supply the needed currency or gold would come from abroad. The pursuance of Secretary McCulloch's policy would have disposed of the question. Mr. Eckels added:

"Any business man who constantly redeems his notes without retiring them and keeps them out constantly will come to a settling day that will break him. The chief feature of a banking bill would be to take from the Government the issue of credit notes. The banks can do this."

Banks conducted on practical banking principles, instead of as speculative enterprises, Mr. Eckels said, could satisfy the currency needs of business. Before the war the banks had always furnished sufficient gold for business.

In the first paragraph he says the people attribute the trouble to a lack of legislation, whereas there was too much

at one time and there is too little in the proper direction now.

And what does Mr. Eckels mean by overtrade and overproduction, and what does he mean by saying that the people of the United States are reluctant to redeem their public obligations?

And what does Mr. Eckels mean by the statement he makes in the ninth paragraph? It is to be hoped the members of the music trade are not foolish enough to issue notes without value received. It does not seem that Mr. Eckels has struck the keynote of the situation or suggested any remedy, as indeed how could a man suggest a remedy for an ill that he does not properly diagnose?

Business is always done for the sake of gain, and on business has always depended the stability of values, on real estate as well as on commodities.

It is an old but now exploded idea that upward of 90 per cent. of those who enter into merchandizing fail. The percentage of failures when normal conditions prevail is not one-third of such percentage. Merchants do not fail when their business is good; they go on in business and pay their debts like honest people, and most people are honest—it is only the exception that proves the rule.

One would naturally suppose that when we are just entering on such a boundless period of prosperity it would be an act of foolishness to recede from a position which good judgment had ever encouraged a concern to adopt.

Under these circumstances why should any of our Eastern branch houses cease to do business in Chicago? Why should anyone seek for political preferment when the chances are all in favor of making more money in legitimate trade?

Mr. MacDonald, for instance, or Dr. Ziegfeld, or Mr. F. Wight Neumann, or Mr. MacDonald's intimate friend, Mr. Corey, of the Pairpoint Manufacturing Company? It is hard to fathom the movements of these men. Mr. MacDonald gives up his store; Mr. Neumann is not trying to do any business, which has heretofore been so profitable to him; the Pairpoint Manufacturing Company is selling out at auction; in short these men virtually discredit their belief in their own doctrines. It is certainly discouraging to those who have not been able to solve the problem lately placed before the American people as clearly as the gentlemen mentioned.

Of the travelers we have had quite a number. Mr. Felix Kraemer, representing Kranich & Bach, is on his way home from a trip through Mexico, where he has been very successful. Why more of our manufacturers do not make an effort for the Mexican trade is a mystery. The country is said to be in a most prosperous condition, pianos bringing a good round price and there is a growing demand for American made instruments. Mr. James R. Mason was also in the city, having just returned from a visit to Indianapolis and leaving almost immediately for Cincinnati, Ohio.

Mr. Herman Leonard is still here. It is quite evident that there is a demand for his presence, as this is his fourth week in town.

Mr. Otto L. Braumuller, of New York, was in the city, is now on a short trip through the Northwest and will be back in Chicago on Monday. Mr. Braumuller speaks most encouragingly of business and attributes his good fortune to his method of constantly improving his piano without adding to the price. He also recognizes that some added inducement is necessary to keep pace with the demands of the times.

Mr. A. A. Fisher is still taking things easy in Chicago.

Mr. Crawford Cheney has been here for several days.

Mr. Charles Becht is in town, just back from an extended Eastern trip. His success has been pronounced.

New and good-looking pianos are advertised in Chicago by a manufacturer for \$155, on payments of \$5 per month. Is not this getting down to a European basis, and will it not have its effect on retail trade in this community?

Mr. George T. Link, of the Schaff Brothers Piano Company, says his concern has all the business it can do at the present time, which fact it is a pleasure to record for the encouragement of others.

Mr. L. Avisus has opened a retail store in the Douglass Arcade on Cottage Grove avenue, near Thirty-sixth street.

Mr. E. W. Allen, of Eau Claire, Wis., has been in the city. Mr. Allen is one of the reliable dealers of that State. He says in relation to the recent bank failure in Eau Claire that it had little or no effect in his community, as there are three good, sound banks left, and the one that failed was more of an outside institution, with only a limited influence.

POOLE PIANOS

Dealers will find in them just what they want.

5 Appleton Street, Boston, Mass.

The New Traveling Man.

HOW about the traveling man who goes out on commission these days handling pianos as a side line to other and more commercial articles—men like Kochmann and Hammerschmidt, who have taken to the road supposing or figuring that there was money in pianos in a wholesale way only when there were a great many sold, and that the representation of a more commercial article would help out expenses? Are not these pioneer men destined to change methods? Do they not represent a new factor yet in its infancy?

It has been claimed that no house could stand the expensive luxury of a traveling man that sold pianos at the bottom wholesale figure reached by the cheap makers, and that without road work their efforts at selling would soon become abortive. Will not the commission traveling man become this means of direct and personal selling? Will not the traveling man of the cheap houses sell on commission patent hat racks, hammerless guns, axle grease and cheap pianos? Don't ridicule the picture, for many a millionaire has made his pile out of more odoriferous things than axle grease. And an honest man can make a living out of cheap pianos provided he is honest enough.

The cheap piano manufacturer cannot stand the strain both financial and physical of the average road man. Many houses would have road men to-day were they certain that

road men would pay. Perhaps the condition of mind of piano manufacturers regarding road men could have been improved were there fewer and lighter expense accounts. It is a sorry thing to acknowledge, but it is a fact that there are few good traveling men in the music trade to-day. Outside of a few brilliant men the rest are below the average in other lines, both in intelligence and in business ability. The old-timers have been obliged to change their methods.

Kochmann and Hammerschmidt are apparently the forerunners of things new. Perhaps the army of traveling men desiring positions will see this thing and go do likewise; many of them have ability and a great many have not. Some are adapted to the commercial work that a combination of axle grease and pianos would entail; others are not business men at all, and are merely trade hangers-on, having been in a traveling position once by chance—a chance the piano manufacturer will see never occurs again. The idle men who have commercial ability should look into this new plan of traveling on commission, a new plan, that is, to the piano trade. In other lines there are many men who travel wholly on commission, and they earn enormous salaries or rather they get everything there is in it when trade is good, and catch it "under the collar" when times are bad.

The plan of selling the cheap piano on the road as a side line, or as the main line with a side line for a seller to make

expenses, is a natural solution of the traveling problem of the cheap piano maker. The piano is essentially commercial, so that it is amenable to the laws of commerce. It is not the art landscape; it is the chromo of the piano trade. It is not how grand the piano sounded when struck by Anton Rubinstein, or our old friend "the milkman pianist," but how it sounds when a low price is put upon it. In short it is plain commercial work, as is done by a traveling man for a clothing house, a neckwear manufacturer or a jewelry house.

These thoughts are not urged as proof that the time is coming, or is here, when the cheap piano will be sold on the road by a representative who is disposing of axle grease, &c., but are a few reflections on what is being developed for road work for the cheap piano. Still it would not occasion surprise were someone to lay down at any time on a dealer's desk this card:

GEORGE BALLOON.

Representing:

Squeak's Axle Grease,
Cain's Chairs,
Twangem's Pianos,
Chamber's Crockery.

THE NEEDHAM

PIANO AND ORGAN COMPANY,

MANUFACTURERS OF HIGH GRADE

Pianos and Organs.

CHAS. B. PARSONS,
President.

E. A. COLE,
Secretary.



Correspondence
with the Trade
Solicited.

Our Factory is one of the largest and most completely equipped in the world, and our facilities are unsurpassed.

OUR INSTRUMENTS can be obtained at retail of our established agents only.

36 East 14th St., UNION SQUARE, New York City.

THE CUNNINGHAM
PIANO,

Philadelphia, Pa.

EMERSON PIANOS.

... Finest Tone, Best Work and Material.

Over 60,000 now in use. Illustrated Catalogue upon application.

EMERSON PIANO CO., Manufacturers

BOSTON:

116 Boylston Street.

NEW YORK:

92 Fifth Avenue.

CHICAGO:

215 Wabash Avenue.

FACTORIES: BOSTON, MASS.

FELTEN & GUILLEAUME, Mülheim-on-Rhine.



Sole Agents U.S.A. HAMMACHER, SCHLEMMER & CO., NEW YORK.



"Adler"

Is the latest novelty in Music Boxes with steel combs and INTERCHANGEABLE METAL DISKS.

Simplest Construction,
Round, Full, Soft Tone.
Extensive Repertory.

"Adler," on account of these advantages, is the instrument of the present and the future for the American market.



SCHLOBACH, MALKE & OBERLANDER,
LEIPZIG-GOHLIS, GERMANY.

DO YOU SING Soprano, Alto, Tenor or Bass?

Whatever your voice, ALL music written, for whatever range, is exactly suited to it, Played as Written, by use of the

PATENTED 1884

THE NORRIS & HYDE
TRANS-POSING
PIANO.

SEND FOR CATALOGUE



FACTORY and WAREHOUSES: 2249-2261 WASHINGTON STREET.



"Eufonia" Zither

has a fuller, softer and more melodious tone than all other concert Zithers in consequence of its peculiar construction. The "Eufonia" Zither has for that reason grown to be the favorite Zither in all Zither playing circles. Sole Mfr.,

JOSEF SIEBENHÜNER, Scheenbach,
(372) BOHEMIA.



Covered Strings.

Also reliable tested Strings. Warranted for quality of tone and durability, all my own production.

Also Genuine Italian Strings.

Manufacturer of Strings.

F. JUHLING,
Dresden, Germany.

VOSE STYLE K.

ONE of the manifold difficulties that beset a man who must each week write of the output of piano manufacturing firms is the task of differentiation. So many pianos are alike, so many nowadays are very poor, so many are only good, and so few are really worthy of serious criticism, that when the whole batch is sifted and the few meritorious ones stand alone, they, too, are found to be made up of so many elemental points of excellence alike in each and all, that to say of one "this is unusual, out of the run, particularly excellent," means to the honest critic the result of a deal of conscientious labor—means a meed of praise worthy of the consideration of those whose opportunities for piano inspection are limited to a few makes that come within their stock.

Therefore when we say that the new Vose Style K is a leader, that, besides being one of the best pianos in its class now offered to the trade, it has far and away the handsomest case now being made in a regular style of upright, we say much of it, for this judgment is arrived at after a careful observation of all other cases now being turned out—and what we say should make the piano an object of interest for every piano dealer and every piano maker. An illustration of the instrument has already appeared in these columns and an idea of it can be readily and easily had by writing to the Vose & Sons Piano Company, Boston, for a copy of their new catalogue or for a picture of this particular piano.

Not only is the case of surpassing attractiveness—the scale is an entirely new one and shows a remarkable improvement on the already well-known Vose scales—a degree of improvement not often attained by a house using its own general principles of construction as a basis for something new—but in a word it is by all odds the most striking product of the Vose factory, and that is saying a great deal when one stops to consider that the Vose house has always stood among the "progressives."

It is a remarkable instrument.

A Comprehensive Indorsement.

MESSRS. BOARDMAN & GRAY are displaying with pardonable pride one of their latest testimonials, dated January 17, 1897, and coming from a musical authority in their own city. It speaks for itself, as follows:

Messrs. Boardman & Gray:

GENTLEMEN—I can speak only in terms of the highest praise and the most entire satisfaction concerning the piano bought of you last September. It is a beauty both to eye and ear.

I do not see why anyone should go farther and pay more for instruments of any other make which cannot surpass your piano in any perceptible degree. For my part I wish no better piano.

Very sincerely yours, E. P. JOHNSON,
President of the Albany Musical Association.

ALBANY, N. Y., January 17, 1897.

SITUATION WANTED—A piano maker, thoroughly acquainted with all departments of piano construction, who has had experience in all the best German and American factories, desires a position in a wareroom or factory as a full-tone regulator. Address R. H., THE MUSICAL COURIER, Union square, West, New York.



Piano and other Catalogues

AND HIGH GRADE
COMMERCIAL



Blumenberg

... Press,

214-218 William St.,
18 & 20 Rose St.,

(The Blumenberg Press prints
THE MUSICAL COURIER.)

New York.

THE MATTER

OF

Advertising.

No. 10.

THE lull that follows the first of the year stock taking and general business house cleaning seems to have struck the idea of advertising particularly hard in the month of January, or perhaps it's the comparison with the extraordinary endeavor of holiday time; at any rate the local advertising has fallen off tremendously in the first three weeks of the new year, giving but few examples containing suggestions that might be of value to the reader of this department.

To advertise a little is good—to advertise more is better—to advertise constantly is best, provided you conduct the enterprise with caution and good sense. There is no great subtle secret in advertising in your local papers, unless it be the art of naturalness. So many fall into the error of stilted phrases, high sounding palaver and conventional terms that it is oftentimes a wonder that they repeat their attempts, so little must they reap as a result of good money, spent in a way that will not do them most good, perhaps will do the least good, no good or even harm.

Some men are straight, earnest, voluble talkers—particularly men in the piano line; they have ideas, either the results of experience or stimulated by the act of conversation; but let them sit down to write a letter and they will drop into a mode of expression entirely unlike, foreign to their natural form of thinking and talking. Some men can talk forcibly, can write a letter fluently and forcefully, but when confronted with the composition of a simple advertisement they stiffen up verbally and soar into an atmosphere of pompous conventionality that makes them feel ridiculous, and makes them act and look ludicrous. There's no accounting for this. Some people can't write lucid, short telegrams; some men who can talk a blue streak under ordinary circumstances can't read a newspaper clipping without changing their voice pitch and their enunciation, as if in recollection of their school-day struggles with the second reader.

Above all things in advertising be natural. Have something to say, and say it on paper just as you would to a telephone—one's no more formidable than the other if you get used to it. You never pick up an ad. that strikes your fancy but that you think you'd have said the same thing were you in the other fellow's place. That's what makes an ad. attractive—naturalness.

It may be a good rule in life to apologize if you make a mistake in policy—that is if you are forced to it. It is not a good thing in advertising to apologize for the same class of mistakes, for there is no excuse for such a blunder and the harm of the original act is sufficient punishment to satisfy both offender and offended without tenfolding it by calling attention to it again. The now defunct Century Piano Company, of Minneapolis, made a mistake of policy which was inexcusable by advertising some Kimball pianos they happened to have in a manner that would lead the average careless reader to believe they were new, when in truth they were second hand. They didn't say they were new—they allowed it to be inferred. The Kimball agent in that rushing town of flour grinding, he got mad, he did, and he advertised that the Century folks were offering W. W. K. pianos that weren't new by a dam sight, and he made a big blow over it and got a lot of advertising out of it, and said the Century people should be ashamed of themselves, whereupon they promptly agreed with him and advertised to the effect that they were ashamed of themselves, not even taking refuge in the fact they never said they were new. Somehow or other the very letters W. W. K. seem to rattle piano men of the average run and they lose their wits and do all sorts of injudicious things that the wielders of W. W. K.'s manage to make 'em sorry for afterward. If the Century people had only kept their newspaper mouths shut and let the other fellow pay for the privilege of writhing and contorting over what was doubtless an unintentional mistake they'd

have been no worse off and the W. W. K. man would doubtless have continued to advertise them in conjunction with himself—for which advertising he was paying—not they. But no, they had made a slip; they called attention to it by apologizing and went quietly into the hands of a receiver.

Here's a straightforward ad.—where the writer talks naturally. It was printed in the Danbury, Conn., *News* and it brought results. No necessity to smirk around and say the piano advertised was sold an hour before; no necessity to say that the thing wasn't really worth buying, but our grade was a new Bundlecund upright at—. Just a plain case of a man having a special thing to sell and saying so. That's advertising "as is advertising." Use this as a model:

A Big
Piano
Bargain.

This is what we have just now to offer you. We have a handsome second-hand upright piano that has been used less than six months. You can scarcely tell it from a new one. We will sell it at a bargain. We have also a second-hand organ in excellent condition that we will dispose of at a figure that will make it an object for you to buy. We have just received three more new pianos—a Jacobs, in burr walnut, another in fancy mahogany, and a Mehlin in blistered walnut finish. Drop in and inspect them. Let us order your sheet music for you. We can get it at a few hours' notice.

Brownlow's Music Store,
11 West Street.

Here's an ad. from the Paterson (N. J.) *Call*. Read the first paragraph and see what is meant above by an over-straining after the unattainable and unnecessary in advertising. More'n likely these here same angels are out a-biking or perhaps just now sleigh riding. We don't know much about Paterson, N. J., from personal experience, but if it's only the "angels of the home" that "cultivate music," or let music cultivate them, we wouldn't have much use for Paterson instalment paper as collateral. On the other hand, still knowing nothing of Paterson from personal experience therein, we don't feel afraid that on opening to-morrow morning's paper we shall be startled to read that the folks over that way have all fell to scrapping because they didn't buy a piano of Lauter's man when they were young, and if the amiability of the future generation as well as their qualities for loving peace are to depend upon their being taught to play and appreciate some of the pianos Lauter sells, it's a mighty hard outlook for Paterson. All this talk about being natural is right enough in its place and it's well meant, but if you happen to be a natural-born fool it's cheaper to let the office boy write your ads.:

[CUT OF UPRIGHT PIANO AND CHERUBS.]

LET THE
ANGELS

of the home cultivate music. It is the most refining and elevating influence that can be introduced into a house. Children who are taught to play and appreciate the Piano are more likely to become amiable and peace-loving men and women than those who are not.

We sell Pianos—five times as many as any other dealer in Jersey. Our prices are considerably lower than other dealers' prices. Why? Because buying so many Pianos and paying cash for every Piano that we buy, we get lower prices from the makers.

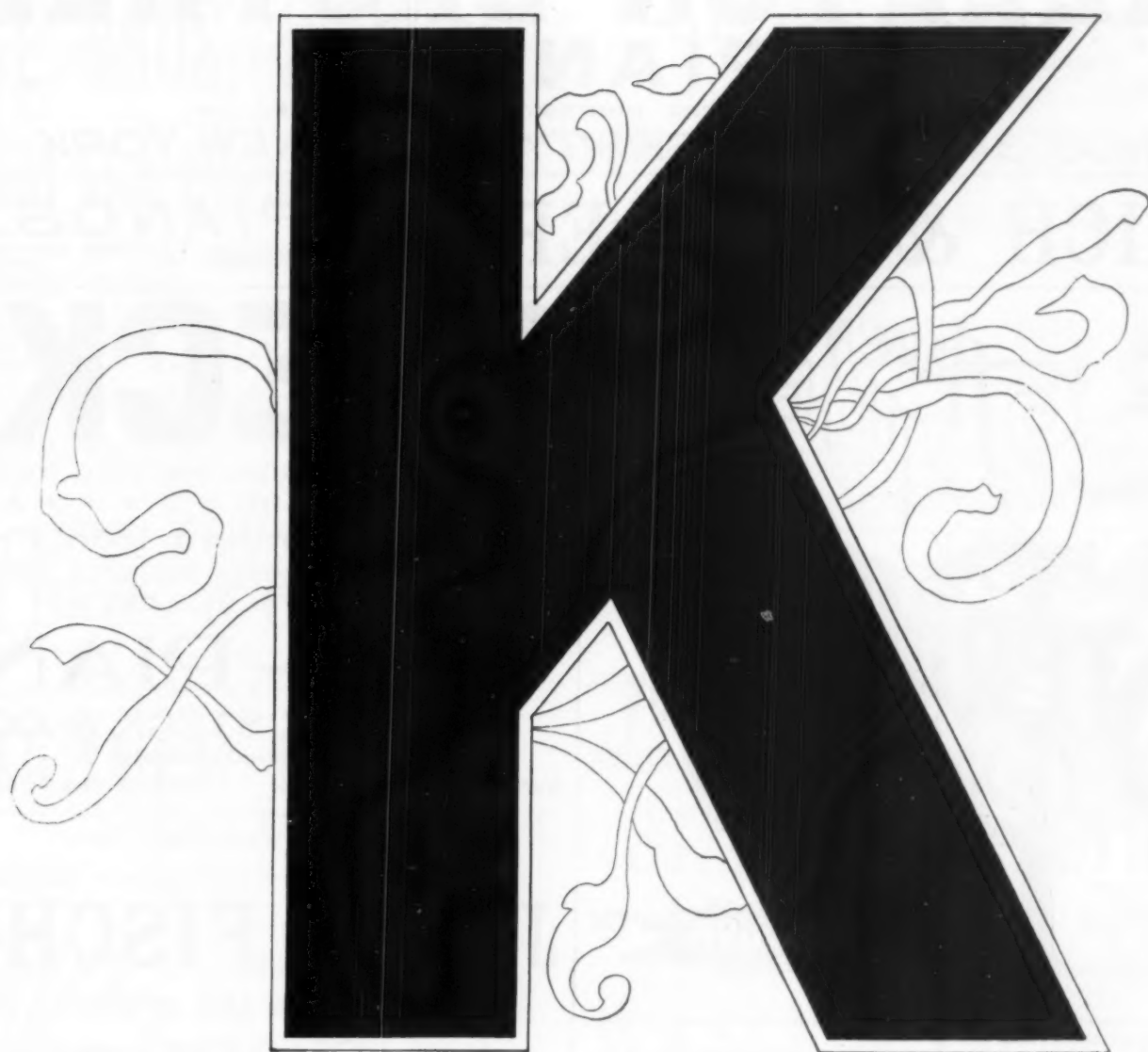
Cash, Instalments
or Rented. ♦ ♦ ♦

LAUTER CO.

Jersey's Largest Piano Dealers,
213 MAIN ST.,
PATERSON.

A. B. Smith, Akron, Ohio, has moved into larger quarters on Main street.

The Montelius Piano Company, of Denver, Col., has commenced suit in the District Court on a promissory note for \$35,436, made by Mary Ann Perry, with S. W. & R. J. Perry as guarantors.



IS THE LATEST STYLE MADE BY

Vose & Sons Piano Co.
BOSTON.

NEW ENGLAND PIANOS.

LIVE WORKING AGENTS WANTED.
Send for Catalogue. Mailed Free. . . .

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms: 601 Washington Street, Boston; 98 Fifth Avenue, New York;
262 and 264 Wabash Avenue, Chicago, Ill.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS PIANOS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

NOS. 34 & 36 UNIVERSITY PLACE, NEW YORK.

STRICH & ZEIDLER

PIANOS.
FACTORY AND WAREROOMS, 134th Street and Brook Avenue, NEW YORK.

Have you seen
THE NEW SCALE

STERLING Pianos

FACTORIES
DERBY, CONN.

THE CELEBRATED STEGER PIANOS

Containing the Techniphone Attachment.
STEGER & CO.,
Factories at Columbia Heights.
OFFICE AND WAREROOMS:
Cor. Jackson St. and Wabash Ave.,
CHICAGO, ILL.

All mail should be sent to the office.
SEND FOR CATALOGUE.

STUART PIANOS.

Manufactured by
A. H. STUART & CO.,
107 W. Canton St., Boston, Mass.

Smith & Barnes Piano Co.,
Manufacturers of
Upright Pianos,
FACTORY:
471 CLYBOURN AVENUE, CHICAGO.

Send for our new Catalogue.

THE SINGER.

THE BEST PIANO TO HANDLE.
—MADE BY—
THE SINGER PIANO CO.,
235 Wabash Ave., Chicago, Ill.

NEARLY 60,000 SOLD!!



PEASE PIANO CO.,

316 to 322 West 43d Street,
NEW YORK.
No. 248 Wabash Avenue,
CHICAGO.

STECK

WITHOUT A RIVAL FOR TONE, TOUCH
AND DURABILITY,

The Independent Iron Frame
MAKES THE STECK THE ONLY PIANO
THAT IMPROVES WITH USE.

PIANO.
GEORGE STECK & CO.,
Manufacturers.

Warerooms: STECK HALL, 11 East 14th Street, New York.

ESTABLISHED 1840.

J. & C. FISCHER,

GRAND AND UPRIGHT
PIANOS.

OVER 100,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREROOMS:

110 FIFTH AVENUE, Cor. 16th Street, NEW YORK.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

The LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities. More sold than all other makes combined. The LEHR is the Standard.

Address for Prices and New Catalogue H. LEHR & CO., Easton, Pa.

FRANCIS CONNOR, HIGH GRADE PIANOS,

MANUFACTURER OF
134th St. and Trinity Ave.,
Southern Boulevard, New York City.
Warerooms: 4 East 42d Street.

Investigation Solicited.

HAMMACHER, SCHLEMMER & CO.
 209 BOWERY, NEW YORK.
PIANO AND ORGAN MATERIALS AND TOOLS
 CATALOGUES UPON APPLICATION.

CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

WEGMAN & CO.

Piano Manufacturers.

ALL our instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

BEHR BROS. & CO. PIANOS.

Warerooms and Factory: 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.

KRAKAUER BROS. PIANOS.

Factory and Office: 159-161 E. 126th Street, New York.

Warerooms: 115-117 E. 14th St., New York.

Have you seen our—
NEW CATALOGUE?
 —If not, send for it.
Farrand & Votey Organ Co.,
 Detroit, Mich.
 (1945 Park Avenue, New York.
 Branch Offices: 289 Dearborn Street, Chicago.
 136 Sixth Street, Pittsburg, Pa.)

INCORPORATED 1895.

THE BURDETT — PIANO COMPANY

FACTORY & OFFICE,
18th & PEACH Sts.

ERIE, PA.

KRANICH & BACH PIANOS.

Grand, Square and Upright
 Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most Celebrated Instruments of the Age. Guaranteed for five years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

BAUER PIANOS.

JULIUS BAUER & CO.,
 Warerooms: 226 & 228 Wabash Ave.,
 Factory: 1025 to 1035 Dunning Street,
 CHICAGO, ILL.

FOSTER PIANOS.

MANUFACTURED BY

FOSTER & CO.,

ROCHESTER, N. Y.

ADAM SCHAAP,
 MANUFACTURER OF PIANOS.

Factory: 398 & 400 West Monroe Street.
 OFFICE AND SALESROOM:
 276 WEST MADISON ST.,
 CHICAGO, ILL.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

C. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand and Upright Piano Actions,

113 Broadway, CAMBRIDGEPORT, MASS.

C. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.

PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK.
 250-252 WABASH AVE., CHICAGO.

STAIB PIANO ACTIONS.

STAIB PIANO ACTION MFG. CO.,

134th Street and Brook Avenue, New York.

WASLE & CO.,

Manufacturers of

GRAND, SQUARE AND UPRIGHT

Piano Actions and Keys,

175 & 177 HESTER ST.,
COR. MOTT ST.,

NEW YORK.



THE NEW PATENTED

Orchestral Attachment and Practice Clavier.

To be found only in the "CROWN" Pianos.

IT GIVES YOU, with a perfect Piano and without interfering a particle with the instrument itself, THE POWER TO IMITATE THE HARP, ZITHER, BANJO, MANDOLIN, GUITAR, MUSIC BOX, and BAGPIPE, and is also A PERFECT PRACTICE CLAVIER without any tone from the instrument or with only the slightest tone, if desired.

GEO. P. BENT, Manufacturer,
 Cor. Washington Boulevard and Sangamon St.,
 CHICAGO, U. S. A.

THE
Anderson & Newton
 Piano Co.,
 VAN WERT, OHIO.

There is nothing in Pianos superior to ours.
 In case work, materials, scale, tone or
 action there is none better.

DAVENPORT & TREACY,

Piano Plates and Piano Hardware.

AVENUE D AND 11th STREET,
 NEW YORK.



Chordephon!

Sensational Novelty!
"CHORDEPHON."

A MECHANICAL ZITHER, with circular interchangeable metal note disks. Can be played with a crank or with a clockwork, which can also be used as a driving power for children's toys, &c. The only mechanical Zither fully equaling the Concert Zither in sweetness of tone and perfect rendering of sentimental as well as lively music. Produces correct and smooth music, unlike the various "Accord Zithers," where accords and melody are heard separately and successively. Vibrations of the strings are regulated by a most ingenious mechanism of dampers. Keeps in tune as well as a piano. Patented in most countries.

CLAUS & CO., Fabrik Mechan. Zithern,
LEIPZIG, GERMANY.

STRAUCH BROS.,
MANUFACTURERS OF
Grand, Square and Upright
Piano Actions, Keys and Hammers.

22, 24, 26, 28 & 30 Tenth Avenue,
57 Little West 12th Street,
452 & 454 West 13th Street,
New York.

BASS STRINGS. Established 1867.
Machine and Hand Carving, Band and Scroll Sawing, Engraving.
PIANO PANELS A SPECIALTY.
FRANCIS RAMACCIOTTI,
162 & 164 West 27th Street, New York.

JARDINE & SON
ORGAN BUILDERS,
318 & 320 East 39th Street, New York.

LIST OF OUR LARGEST GRAND ORGANS:
Fifth Avenue Cathedral, New York, four manuals;
St. George's Church, New York, four; St. Paul's
M. E. Church, New York, four; Fifth Avenue
Presbyterian Church, New York, three; Brooklyn
Tabernacle, four; First Presbyterian, Philadel-
phia, three; Trinity Church, San Francisco, three;
Christ Church, New Orleans, three; and Pitts-
burg R. C. Cathedral, four.

ISAAC I. COLE & SON,
Manufacturers and Dealers in
VENEERS,
And Importers of
FANCY WOODS,
425 and 427 East Eighth St., East River,
NEW YORK.

THE SCHWANDER
Pianoforte Actions
LEAD IN ALL COUNTRIES.

HERRBURGER-SCHWANDER & SON,
PARIS AND NEW YORK.
WM. TONK & BRO.,
86 WARREN ST., NEW YORK,
General Agents United States and Canada.
NEW YORK FACTORY: 88, 90, 92 Lincoln Ave.

R. W. Tanner & Son
Manufacturing Co.,
MANUFACTURE
PIANO and ORGAN HARDWARE
DOLGEVILLE, N. Y.

WHY NOT BUY.....
The Finest ORGAN
MADE?
Especially when you can get it at about the same
price as other organs are sold for. Intending pur-
chasers should send to us for our catalogue, etc.
MILLER ORGAN CO.,
Please mention this paper. **LEBANON, PA.**



The most
perfect
mechanically
playable
musical
instrument,
with
exchange-
able long
note, is the
"KALOPHON," manufactured
by the firm of
ERNST ERICH LIEBMANN,
in Gera-Reuss, Germany.
Full, round tone, well arranged music, and greatest
durability of the instruments warranted. The
"KALOPHON" has forty-eight steel tongues.
metal music disk and a very strong mechanism.
Illustrated Catalogue on demand.

C. REINWARTH,
PIANOFORTE STRINGS,
386 and 388 Second Avenue,
Between 2nd and 3rd Sts., NEW YORK.



Washburn
Guitars, Mandolins,
Banjos, Zithers,
Awarded the *Diploma D'Honneur* and *Gold Medal* at the
**Antwerp International Expo-
sition, 1894.**
MANUFACTURED BY
Lyon & Healy,
CHICAGO.

MARQUETERIE (INLAID WORK) for Pianos, Organs and all
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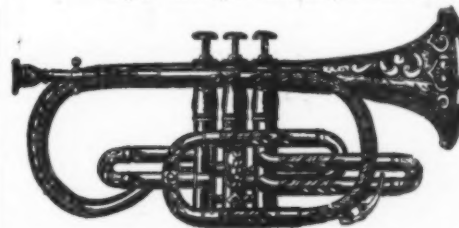
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